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AMERICANS LEND NEW STRENGTH TO CHICAGO'S OPERA

First Week of the Season Marked by Important Débuts of Native Singers—A Performance of "Tristan" with Five Americans Among the Principals, Mme. Fremstad and Francis MacLennan Appearing in the Title Roles—Successful Hearings for the New Conductors, Pollak and Ferrari—Mme. Edvina's Admirable Singing of "Louise"—Muratore a Commanding Figure in French Operas of the Week

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ALTHOUGH there was no novelty among the operas presented during the first week of the Chicago opera season, the performances were distinguished by a number of important débuts, particularly of the new conductors who have joined Mr. Campanini's staff, and of a number of American singers, all of whom earned the good opinion of their audiences. In fact, the high place Americans are continuing to hold in operatic art could hardly have been brought into relief more strikingly than it was last week in the Chicago organization.

On Tuesday night Charpentier's "Louise" was sung, as was related in MUSICAL AMERICA last week, and, although the principals were not Americans, Louise Edvina, Canadian, gained high honors for her splendid performance of the title rôle. Wednesday night brought "Tristan" and the débuts of three Americans, Francis MacLennan, James Goddard and Graham Marr, with Olive Fremstad and Clarence Whitehill, other Americans, also in the cast. In "Werther," on Thursday evening, the new Spanish soprano, Conchita Supervia, made her initial American appearance. Myrna Sharlow, the American soprano, formerly of the Boston company, was heard for the first times in Chicago opera on Tuesday and Thursday evenings. In Saturday evening's performance of "Lucia di Lammermoor," Florence Macbeth, another American soprano, sang the title rôle brilliantly, and Hazel Eden of Chicago was the Alice. Eleanor de Cisneros and Frances Ingram, still other Americans, sang in Monday night's "Gioconda" with marked success, as related in MUSICAL AMERICA last week. The new Italian conductor, Rodolfo Ferrari, made his first appearance Thursday evening, conducting Massenet's "Werther."

Pollak a Commanding Figure

On Wednesday evening there entered upon the scene a giant among the newcomers in Egon Pollak, the conductor of the German operas. Wagner's "Tristan und Isolde" was presented with a cast which in our day is well-nigh unapproachable, including in the four important rôles, Olive Fremstad as Isolde, Francis MacLennan as Tristan, Julia Claussen as Brangäne, and Clarence Whitehill as Kurwenal.

Mr. MacLennan, laden with laurels earned in the opera of Berlin and Hamburg, sang Tristan with superb artistry and with much better vocal equipment than many who have been heard before him. His voice has a richness in the middle and lower tones and is of clear timber in the higher notes. He sings with perfect German diction and his voice



THE FLAATEN FAMILY OF DULUTH

Musical Pioneers of the Great Northwest. Above: Gustav Flaaten, Noted as a Musical Educator and Organizer of Orchestras and Choruses; on the Right, Mrs. Gustav Flaaten, Piano Teacher and Enthusiastic Co-worker with Her Husband, in His Educational Enterprises; Below, on Left, Mrs. Donna Riblette Flaaten, Soloist with the Choral and Orchestral Organizations of the Northwest; on Right, Jens Flaaten, Since 1887 a Vital Factor in Duluth's Musical Life, as Orchestral Conductor. (See Page 5)

carries well. He sang the heroic parts of the opera with emotional force, though, in the second act, in the love music, his interpretation failed of conviction. He is a valuable acquisition to the company.

Mme. Fremstad was truly regal in appearance, and she meets the vocal demands of the rôle in a way that places her in the front rank of Wagner interpreters. Poise and dignity of mien, authority and power in the passages requiring the expression of depth of feeling and passion were outstanding points in a great performance.

Not less did Mme. Claussen distinguish herself as Brangäne. In music which ranges far beyond the vocal span of most mezzo sopranos, she sang with great skill and art. Not often has this music been sung so well.

The Kurwenal of Mr. Whitehill needs little discussion here, as it has so often

been given its due praise. *Tristan's* henchman has in this singer a model exponent.

James Goddard, a new American basso, as *King Mark*, sang most effectively, revealing a sonorous voice. His stage deportment is at present somewhat too repressive. Mr. Goddard recently left a mercantile position in Chicago to devote himself to the operatic stage, and showed in this rôle that his high ambitions would shortly be abundantly realized. Graham Marr, as *Melot*, made an excellent impression in a small part, displaying considerable beauty of voice.

In Herr Pollak, at present on leave of absence from the Frankfort Opera, we found a musician of remarkable gifts and a conductor who stands above his scores like a master. He knew how to bring

NEW ARTISTS MAKE MEMORABLE WEEK AT METROPOLITAN

Conductors Bodanzky and Bavagnoli Exhibit Satisfactory Qualifications in Their Initial Appearances—Three Americans Among the Singers Heard for First Time in New York's Opera—New Wagnerian Conductor Excites Comment by His "Cuts" in Score of "Götterdämmerung"—"Boris," "Bohème," "Rosenkavalier" and "Aida" Furnish Variety for Opera-Goers

WITH inaugural solemnities effectually disposed of, last week witnessed the transaction of much serious artistic business at the Metropolitan Opera House. If custom ascribes to the scintillant first night a variety of uses it places upon the second a significance primarily musical. Hence something of import is necessarily the second evening's fare. This year "Boris" served the purpose with proper dignity. But the succeeding performances sustained interest at a high pitch. "Götterdämmerung," "Bohème," "Rosenkavalier," "Aida" and a repetition of "Boris" offered in addition to their intrinsic fascinations the débuts of two new conductors, as well as several new artists and a new stage director. Three of these singers—Edith Mason, soprano; Julia Heinrich, soprano, and Henri Scott, bass—are American born and all scored significant successes.

Undoubtedly the commanding feature of the week from every point of view was the presentation of Wagner's Nibelung drama on Thursday evening. A very large and representative audience followed it intently. But for the first time in some years the interest was not conditioned by the mighty tragedy itself nor by the aspects of its stage enactment. It concentrated itself rather in the accomplishment of the newly imported conductor, Artur Bodanzky, into whose hands have been commended the fortunes of German opera for an indefinite period. Pleasant things were spoken of the new director by persons who had contrived to hear something of his rehearsals—things which seemed a confirmation of London's happy verdict a few years ago. That Gustav Mahler had tutored and befriended him also carried weight, despite the clear knowledge that not all Mahler disciples reflect the light of their master with equal effulgence. Expectancy was tense and in "Götterdämmerung" the newcomer was bound to find full scope for the disclosure of a conductor's greatest and most characteristic abilities.

Mr. Bodanzky had every reason to be satisfied with his reception. A burst of applause greeted him when he first appeared in the orchestra pit and again before the second act. Determined but unsuccessful efforts were put forth at the conclusion of this act to bring him before the curtain with the singers, but he shrunk from the honor, which accordingly descended upon him as he lifted his bâton for the concluding act. At the end his appearance with the singers was the signal for another hearty ovation.

Our impression of Mr. Bodanzky last week was of a musician endowed with experience and a number of sympathetic qualities, but not of a large, distinctive or arresting musical personality; of a leader scrupulously deferential to the

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NEW ARTISTS MAKE MEMORABLE WEEK AT METROPOLITAN

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smallest rights of the vocalist and sensitive to various musical graces, refinements and to structural clarifications, but lacking in breadth of conception and puissance of dramatic speech. Individual opinion was divided on the subject last week, for there were those who professed the liveliest admiration for Mr. Bodanzky and others whose raptures did not pass the bounds of extreme modesty.

The first act left us cold and unmoved; the second fared somewhat better, but did not yet measure up to its wonted grandeur; the third act—an act which would draw blood out of a stone—showed an improvement so noticeable as to suggest that the conductor may indeed have in him more than was bodied forth through the medium of the first two acts. The funeral music sounded the note of true heroic eloquence and the spiritual apotheosis of the close—the sun-bathed pinnacle of musical art—had the genuine ring of victory.

Considerate of the Singers

That Mr. Bodanzky should be as considerate as he is of the singing voice will go far to win him the support of all loyal Wagnerians. Not once last week was there even momentary peril of vocal engulfment and the text was projected clear and strong across footlights and through the instrumental tissue. The adjustment of the orchestral commentary to the actors' song proved admirable in dynamic proportioning. All of which is in express accord with Wagner's intention. Repeatedly at rehearsals of his works the master admonished his instrumentalists to respect the singer, likening the accompaniments to a sea which should support and carry a vessel on its waves without ever threatening to overwhelm it. "Remember, there are so many of you against one poor human throat," he warned the orchestra at the rehearsals of "Tristan" in Munich, while during the preparations for the first Bayreuth festival he remarked, "Gentlemen, I beg you not to take my fortissimo too seriously." Whoever has studied Wagner's scores closely appreciates his exquisite care not only in reducing his dynamics on a vocal entrance or a salient word, but also his disposition of instrumental units in such fashion that their combination may never result in a clang-tint calculated to neutralize or otherwise impair the vocal effect. All this Mr. Bodanzky may be said to appreciate as did his teacher, Mahler.

Yet it is one thing to show kindness to those on the stage and another to de-vitalize the score by over-anxious repression of climaxes that should be proclaimed not rudely but with heroic sonority. In this respect the first act was particularly dismaying and one wondered where had gone the sublime eloquence of much of the opening scene, the marvelous climax of Siegfried's departure from Brünnhilde, the "Rhine Journey," the titanic potency of the interlude between the second and third scenes and a good deal else. In the second act the imposing entrance of Gunther and Brünnhilde, usually electrical in effect, seemed anemic and shrunken in its proportions. In fact, practically the whole musical scheme of Mr. Bodanzky's interpretation appeared small. He elucidates inner orchestral details well, but his tempi are apt to be very rapid (except in the "Rhine Journey," where they were just the reverse), the result being a frequent lack of breadth and resiliency. This was strikingly apparent in the prologue, where the ravishing love music wanted warmth and lusciousness.

Bodanzky's Excisions

Mr. Bodanzky's excisions enabled the management to begin the performance fifteen minutes later than usual—at a quarter to eight instead of half-past seven. A great deal of stir was created a few weeks ago when the new conductor announced his intentions of shortening the Wagner dramas to meet what are supposed to be New York requirements and satisfaction filled many quarters. Certainly judicious cutting of Wagner is a very necessary thing. We berated Mr. Toscanini a few seasons ago for his method of restoring passages in "Meistersinger" that extended the duration of the opera till midnight. Therefore, Mr. Bodanzky's emendations challenged very careful attention.

Now cuts, as W. H. Humiston once wrote in these columns, should be made "with prayer and fasting." It will not do to elide pages or even bars without

very carefully weighing their dramatic and emotional value and noting how their suppression affects the musical smoothness of transition or provides for an effective approach to the ensuing episode. Seidl made such cuts as have never been equalled since his day—cuts that, when he submitted them to Wagner, brought him the laconic reply "Fire away." Those employed by Mr. Bodanzky



Henri Scott, American Basso, as "Ramfis," in "Aida," in which rôle he made a highly successful début at the Metropolitan Opera House

zky are said to be Hans Richter's. If they are so, one can only wonder in amazement at the judgment of this, one of Wagner's most faithful friends and followers. There will probably be no serious objection to the loss of the sinister colloquy between Alberich and Hagen—a scene of tremendous impressiveness and sombre musical grandeur, to be sure, but one that has often gone by the board at the Metropolitan in previous years and that Seidl himself discarded. But what does provoke dismay is the disappearance of such small but wonderful passages as the page or two following the disguised Siegfried's appearance on the Valkyries rock and in the last scene of all, the transcendently great words of Brünnhilde to Guttrune and Guttrune's poignant lament. The majestic "Starke Scheite schichtet mir dort" is greatly weakened if introduced as suddenly as Mr. Bodanzky's version does it. The total gain here and in the first act is not much more than some sixty or seventy bars and, as last week's performance lasted a full four hours (a trifle over fifteen minutes less than formerly, ten being accounted for by the Alberich scene), the loss of such passages brings insufficient compensation. Mr. Bodanzky will do Wagner lovers a real service by restoring these few measures. It is to be hoped he can be induced to. Or, if something must be sacrificed, why not lop off a bit from the second scene of the first act or another of the second act?

The stage performances, while satisfactory in some respect, had palpable weaknesses. Neither Mr. Urlus nor Mr. Weil was in his best voice, though the Siegfried of the former is dramatically excellent. Mme. Kurt's Brünnhilde revealed qualities which gained appreciative comment last year. The Rhine-maidens of Mmes. Sparkes, Fornia and Robeson sang roughly and without strict adherence to the pitch. Carl Braun, however, equalled his Hagen of last year. This statement is of itself high praise, for no other Hagen in a decade has approached him. The débutante of the evening was Julia Heinrich, the American soprano, well known from the recital stage. Little opportunity as the rôle of Guttrune affords her, she created an immediately favorable impression, singing the music admirably and acting with sincerity and grace.

But the greatest vocal honors of the evening fell to Mme. Matzenauer, who

sang the music of *Waltraute* with a glory of tone and a depth of feeling that not even she has ever equalled in the past. One regretted only that *Waltraute* did not appear in more than one scene of the work.

The orchestra had many ragged moments during the evening, particularly in the brass section. The chorus did its share well and no unpleasant hitches or unseemly noise during the scenic changes occurred. The work of the new stage manager, Jan Hyttheke was, as far as could be judged, satisfactory along traditional lines. For one thing, the lighting was better than it has been.

Two Repetitions of "Boris"

"Boris" on Wednesday evening of last week brought forward the same cast which interpreted it last season. Mr. Polacco, it will be recalled, had charge of the last performance of it last year because of Toscanini's illness, and on that occasion revealed himself as thoroughly in sympathy with its spirit. It was known at that time that Russia had eagerly applauded his rendering of it. Last week proved it once again worthy of admiration, though it has less incisiveness than his former colleague's. Messrs. Didur, Althouse, Segurula, Rothier and Bada among the men, and Mmes. Ober, Mattfeld, Sparkes, Delaunni and Duchène were in their best voice and gave performances that many repetitions have made familiar.

"Boris" was sung again on Monday evening of this week, being substituted for "Iris." The change was made necessary by the indisposition of Lucrezia Bori, who was to have sung the title rôle in Mascagni's opera.

Début of Bavagnoli

A gala performance in the matter of débuts was the Friday evening "Bohème," which marked the first appearance with the company of the new Italian conductor, Gaetano Bavagnoli, who had appeared two or three years ago on the Pacific Coast, and of the Italian soprano, Ida Cajatti, who had never been heard in North America before.

Signor Bavagnoli proved to be a thoroughly skillful and well-routined conductor and one who kept the performance running in a spirited manner. He displayed authority at the conductor's desk, keeping his orchestral forces well in hand, co-ordinating them sympathetically with the singers, and doing his utmost to help the latter in the way of taking up their lines in a perfect ensemble. He is a conductor of vigorous methods, and his later performance will doubtless reveal his skill in achieving poetic beauty with the orchestra. Mr. Bavagnoli shared with the artists the curtain calls following one of the acts, and there was an especial demonstration for him.

Signorina Cajatti was a *Musetta* of much personal charm. It could be seen that she was nervous and small wonder! Not only was she making her début before a most exacting public, but in a rôle



Edith Mason, another successful American débutante at the Metropolitan Opera House

which she had never sung before. Moreover, there are few rôles in which nervousness would make a début more distracting than the vivacious *Musetta*. Miss Cajatti's conception of the part will doubtless advance markedly in dramatic effectiveness as she becomes more at home

in it and in her surroundings. Likewise, she will no doubt reveal all the good vocal qualities that have gained for her a place in so many opera houses abroad.

The remainder of the rôles in "Bohème" were in familiar hands. The *Mimi* was Frances Alda, who gave her usual effective performance, receiving a burst of applause for her "Addio." As *Rodolfo* Enrico Caruso was in his happiest vein, and it is to be wondered that he does not sing the part more often, since, aside from his *Canio*, it is the only rôle which gives play to his real gift for comedy. Antonio Scotti was consistently delightful in the *bonhomme* of his *Marcel*. His comic touches in the second act were most deftly and artistically contrived. It seemed that the mock duel and dancing scene had several new bits of business, for it was more convulsing than ever. Andres de Segurula was in his element as *Colline* (with a new make-up), and Riccardo Tegarill did good work as *Schaunard*.

New American Singer Heard

The first Saturday matinée brought with it the season's first hearing of Strauss's "Rosenkavalier," with Conductor Bodanzky appearing for the second time. It also presented a new American singer in Edith Mason, who sings the part of *Sophie* in this opera this year.

Those who found the new Austrian conductor lacking in bigness in his conception of Wagner's "Götterdämmerung" noted the same absence of thrilling climaxes in his handling of this music of Strauss. Mr. Bodanzky may advance the theory that since the subject of the opera is *rococo*, the music must likewise be kept in a frame not too large. This would indeed be the case were the music built on other lines and made of other materials than we know it to be. There was delicacy, to be sure, in the lighter passages, but the splendor of some of the most brilliant pages in the score, viz., the trio in the last act and the entrance of *Octavian* in the second act, was not revealed. There were a number of slips in the orchestral part in the second act.

Miss Mason won immediate favor in a rôle which is not only taxing, but which contains passages which few sopranos can sing successfully. The natural high *tessitura* of her voice permits her to handle the music with little or no effort, and her exceptionally agreeable stage presence aided in making her at home with her audience almost at once. Frieda Hempel was again at her best in the rôle of the *Princess*. Margarete Ober repeated her thrice admirable performance of *Octavian*, Paul Althouse sang his song in the first act with much charm (Mr. Bodanzky has cut the second verse of the song with no specially good effect), and Otto Goritz did the part of *Ochs* in his usual boisterous manner. The other parts were in the same hands as last year. The audience was not large.

Henri Scott as "Ramfis"

Although Henri Scott had previously sung in the Metropolitan Opera House with the Chicago company, his performance of *Ramfis* in "Aida" on Saturday evening marked his début as a member of Mr. Gatti's forces, and his entry into the company was attended with success. His sonorous voice was heard to full advantage in the oracular passages and the invectives of the *High Priest*. His enunciation was also of the best, and he made an imposing figure.

Marie Rappold's splendid work as *Aida* was a feature of the evening, and indicated that, with the alignment of the company as it is at present, she may be expected to be heard at the Metropolitan more extensively than in the last two seasons. It would be difficult to imagine a more stirring voiced *Rhadames* than that of Giovanni Martinelli, who in this rôle made his first appearance of the season. He was extremely cogent dramatically, and in bearing he was indeed a conqueror.

Both on the seductive and the vindictive sides, the *Amneris* of Margarete Matzenauer was a vividly contrived portrayal, and her luscious tone was ever a delight. Pasquale Amato's *Amonasro* possessed all the sinister, barbaric strength that has been observed in it previously, and he sang his share of the Nile scene with gripping effect. All in all, it was a remarkably strong six-dollar performance given at half that sum, and the audience expressed its enthusiasm wholeheartedly. Gaetano Bavagnoli conducted with rousing vigor.

Daily Newspaper comments on the débuts at the Metropolitan Opera House will be found on page 5. The opera calendar will also be found on page 5 of this issue

PASSING OF THE WORLD'S MOST FAMOUS PIANO TEACHER

Death of Theodor Leschetizky at the Age of Eighty-five Removes One of the Most Notable and Picturesque Figures in Music of the Last Half Century—Early Studies with Czerny—Career as a Virtuoso—His Many Love Affairs—Long Activity as Pedagogue in Vienna Preceded by Many Years of Work in Russia—The Leschetizky Method—Paderewski His Most Celebrated Pupil—Americans Who Have Studied with Him

—Photo © Pauline Kruger Hamilton, Vienna



No. 1—Leschetizky at the age of eighty-two, photographed in a Vienna park. No. 2—The Leschetizky Memorial bench in the Turken-schanz-park, Vienna

No. 3—Entrance to Leschetizky's Villa, No. 42 Karl Ludwigstrasse, Vienna; No. 4—A Characteristic Portrait of Leschetizky, Bearing His Own Inscription; No. 5—Leschetizky from a Snapshot Made by Ward-Stephens Two Years Ago; No. 6—Mme. Leschetizky, Wife of the Noted Teacher; No. 7—Leschetizky in His Studio

orchestral version made upon him that he was able to reproduce it on the piano with great fidelity as regards tempo and dynamics. He remained ever a devout admirer of Beethoven.

Studies with Czerny

As his technical prowess increased the necessity of a fresh stimulus was engendered in the boy and he conceived a burning desire to meet the noted pedagogue, Karl Czerny. Taken by his father to play for Czerny, Theodor tells of having performed that master's Concertino and the "Alexander Variations" of Herz. Thereafter, Theodor went every Sunday for lessons with Czerny, whom he describes as highly intelligent, deeply interested in politics and commanding seven languages. His method of teaching, according to Leschetizky, was somewhat that of an orchestral director. He gave his lessons standing, indicating the different shades of tempo and coloring by gestures. Czerny insisted principally on accuracy, brilliancy and pianistic effects. Under him the youth played much Bach and some of the works of Alkan, Thalberg and, above all, Beethoven. "Czerny taught that Beethoven should be rendered with freedom of delivery and depth of feeling. A pedantic, inelastic interpretation of the master made him wild. He allowed me to play Chopin as I pleased * * *." Czerny's lessons cost five florins.

THE dean of piano pedagogues, Theodor Leschetizky, died on Nov. 17, at Dresden, at the age of eighty-five. Unquestionably the most famous teacher of piano that the last half century produced, Leschetizky had lived in Vienna the major part of his lengthy career. Recently he had taken residence in a village near Dresden. Like his most famous living pupil, Paderewski, Leschetizky was of Polish birth, his natal place being Lancut, Galicia, not far from Lemberg, Austrian Poland. The master teacher first saw daylight on June 22, 1830. Until lately his energy had remained unimpaired and he had continued his activities with unflagging zeal.

It was his mother who determined that Leschetizky's musical talent, which was marked even at a very tender age, should be developed to the utmost. During his hours of practice (according to the Comtesse Angèle Potocka, from whose biographical study many anecdotes are herewith borrowed), Mme. Leschetizky was constantly on the alert, fearful lest an opportunity to help should present itself and be lost. She seldom bestowed praise, but her intuition was

usually infallible and resulted in constructive criticism. Theodor was at that time studying the Italian school. He made his debut in public at the age of nine. Here is his own account of this event:

"My father took me to Leopole (Lemberg) to take part in a concert. I was to play Czerny's Concertino with orchestra, under the baton of Wolfgang Amadeus Mozart—a son of the immortal Mozart—then musical director in Lemberg. The theater was a miserable, barn-like structure. Moreover, it was infested with rats, and during the rehearsal I noticed a number of these abject animals running about in the body of the house. The concert was a grand affair. I was myself transported with delight by the admirable reading of the great Polish actor, Bogumil Dawison, who declaimed a number of pieces with which I was familiar.

"He was at that time already quite celebrated, especially for his incomparable interpretations of brigand rôles. After the concert, the friend at whose house we were stopping presented me with a real little gun, and next morning I went back to the theater to hunt the rats."

The boy's first love was his cousin, Mincia Merkl, who is described as a charming, blue-eyed blonde. An amusing story which illustrates how ready were the future master's rejoinders is told of Leschetizky when, as a child, he played at the apartments of Prince Metternich, then chancellor of the Empire. His first taste of champagne exhilarated him strangely but pleasantly. Metternich, who enjoyed drawing the boy out, said to him: "Well, Theodor, whom would you wish to marry?" The child, fixing his bright eyes on one of the bottles, rejoined enthusiastically: "Veuve Clicquot, your Highness," an answer eliciting much applause.

Theodor's development was rapid, for before he was eleven, besides being generally well advanced in all his studies, he had acquired very considerable fluency in reading music. His father, who watched his progress sharply, used to take the boy to the "Geistige Concerte." After one of these events, father and son would sit down to play the overture or symphony heard the evening before. In two years the child had been through a great deal of Beethoven's music, and this exercise proved of great value to him; for so deep an impression had the

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PASSING OF THE WORLD'S MOST FAMOUS PIANO TEACHER

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The meeting with Liszt occurred not long after. Of course, it was a day apart, the day on which he was to meet the great man who had revolutionized piano playing. Leschetizky recounts his impressions of Liszt vividly. That same year he played for Thalberg, the aristocrat among pianists, who gave the boy an autographed picture. These were gala days for the budding artist. Now and again he earned handsome sums for playing in Prince Esterhazy's drawing room. This money, however, was freely spent, and his early habit of lavishness clung to Leschetizky throughout his life. He was always generous and free-handed.

The year 1842 marked the meeting of Leschetizky and the Rubinstens, who, accompanied by their teacher, Villoing, had gone to Vienna. A fast friendship was quickly cemented between Anton and Theodor. The latter was endowed at this period with a good soprano voice, which was heard in church and attracted the attention of the celebrated tenor, Salvi. After singing one evening in the open air against better advices, Theodor found himself, on the following day, bereft of his voice.

Donizetti was the first to be judge of the youth's efforts at composition and gave him valuable advice. The Italian master also took Theodor to Schönbrunn, where he played for the Emperor Ferdinand and the Archduke Charles. All this time Theodor (or Dory, as he was called) was studying assiduously under Czerny. He was also teaching, many of his pupils being older than he. His first pupil was one Rossi, father of the gifted violinist.

The youth's independent spirit impelled him to be self-supporting even at this time and, as soon as his pupils began to bring him sufficient revenue, he rented two rooms adjoining his father's. Thus, at the age of fourteen, he was established in his own quarters. This period also found him essaying the study of counterpoint with the illustrious Simon Sechter, to whom Leschetizky always remained deeply grateful. Although Theodor was never fortunate enough to meet Chopin personally, he was, in his own words, "a fervent worshipper at the great Pole's shrine." He made friends with Filtsch, a brilliant Chopin pupil, who presented him with an autographed manuscript copy of a Chopin impromptu. This has remained one of his most precious relics. At the susceptible age of fifteen Theodor fell desperately in love with a certain Mlle. Angri, a famous singer of that period. The affair, however, came to naught.

In 1845, Theodor and a number of friends went to Dresden to assist at the premiere of "Tannhäuser." Of course, Leschetizky was hypnotized by Wagner's music. Meantime, the pianist's reputation had spread beyond the walls of Vienna and outside of his native province of Galicia. He went to Prague that year, and in 1846 to Buda-Pesth to participate in some of Berlioz's concerts. The French composer's high encomiums pleased the young pianist more than his own unequivocal triumph with the critical Buda-Pesth audiences.

Hearing Schulhoff formed an epoch in Leschetizky's career. Schulhoff's playing was a revelation and an inspiration. The stimulus provided by his lovely *cantabile* playing never deserted Theodor and he finally mastered the secret for himself. Gifted by nature with inordinate mechanical facility, he attained brilliant virtuosity in his youth and always maintained that his technique was at its zenith when he was seventeen. His early acquired habit of concentration was a great help; for Leschetizky practised only three hours daily at the most. But he was never idle, having a good deal of university work to accomplish. The great dramatist, Grillparzer, came into his life at this time and left his mark upon the rapidly broadening mind of the younger man.

The Revolution was unchained in 1848 and Theodor was wounded in the right arm in a quarrel with a comrade. Recovered, the pianist was seized with *wanderlust*, and visited Italy for the first time. In Venice love smote him again and this time grievously. He played for and became friendly with one charming Giulia. But the dream lasted only two weeks—Theodor was refused. Again in Vienna, he threw himself ardently into his work. He was honored by a visit from Meyerbeer, carrying the inevitable red umbrella. The object of the latter's visit was highly

flattering, for he had come to request Leschetizky to teach one of his daughters. Meyerbeer also encouraged Theodor's first attempt at opera, "Die Brüder von San Marco."

Leschetizky made the acquaintance of von Bülow during the time that the latter was studying law in Leipsic. He also met Litolff. Always the social instinct was active in Leschetizky's character. At twenty he was a visitor at the most aristocratic homes in Vienna. He was everywhere a favorite. Another love affair closed unsuccessfully and Leschetizky was persuaded to go to St. Petersburg. He was equipped with but one word of the Russian language—"Karavannaia," the name of the street where his friends there lived. Chief among his friends in the Russian capital were Anton Rubinstein, Henselt, Baron Stieglitz and the Princess Ustinov.

Career in Russia

The pianist's public debut in St. Petersburg was delayed by an unforeseen and unfortunate occurrence. His concerts had already been advertised when Michel Stohl fell dangerously ill of typhoid fever. With characteristic generosity, Theodor immediately abrogated his contracts and devoted himself to nursing his sick friend. The latter becoming convalescent, Leschetizky made his debut at the Michel Theater, an event which was soon followed by offers of further engagements and applications of pupils. In fact, his position in St. Petersburg became quickly assured.

In the summer of 1853, the master made a trip to Finland and gave successful concerts in Helsingfors. Not long after his return to the Russian capital, he received a summons to play for the Emperor and Empress and was obliged to sacrifice a promising young beard, for the official mandate insisted that its recipient be smooth-shaven. The instrument at court was in bad condition, and the artist left without playing. Later another was procured expressly for Leschetizky. Conditions were good in St. Petersburg so far as Theodor was concerned, and he seriously considered remaining there permanently. Finally, he went back to Vienna, only to return to St. Petersburg, where another ardent love affair was blighted in the bud.

Later Anton Rubinstein recommended Leschetizky for the post of concertmaster at the court of the Grand Duchess Helen. He accepted and, in so doing, met Anne de Friedebourg, one of the ladies of honor. In this case his suit was successful and he married her in the winter of 1855-56. She was a wonderful singer, praised highly by Rubinstein, and a pupil of Viardot Garcia. The marriage was celebrated with pomp. One of the most interesting figures that Leschetizky met at court was Carmen Sylva, later Queen of Roumania.

In 1858 the artist became connected with the Smolna Institute, where his duties comprised examination of all new students of music, general supervision, etc. But he felt the need of extending his pedagogical horizon and began to assemble a number of private pupils to whom he gave class lessons at moderate prices. From far and wide pupils flocked to him. Soon he was obliged to have assistants and his pupils, Van Ark, Sinovieff and Luscheck, became preparatory teachers. He never relinquished this system of *Vorbereiter*, which he felt to be advantageous both to teacher and pupil; especially the latter.

The year 1860 found his mother's health failing and she died soon after.

In 1864 a twelve-year-old girl was brought to the St. Petersburg Conservatory, then in existence about two years. It was Annette Essipoff, destined to be Leschetizky's second wife. Theodor predicted great things for her; and these were indeed fulfilled. Conjugal relations with his present wife were gradually becoming strained. Finally, with characteristic frankness, Leschetizky admitted to his wife his true feeling for Annette. On Dec. 21, 1871, he parted from his wife.

During his long Russian sojourn Leschetizky became intimate with a number of distinguished native composers. This period (1870) may perhaps be considered the most brilliant of his virtuoso career. He gave many successful concerts in the principal cities of Russia, Austria, England and Germany. In London he was associated in concerts with the famous violinists, Auer and Sarasate. There he also met Gounod. In 1874 Leschetizky received the Franz-Josef Order from the Emperor of Austria. His other decorations were the

Anna and Stanislaw orders, the Gustav Vaca and the Roumanian Order of Com-mandeur.

In 1878, Leschetizky and his wife, Mme. Essipoff, were both stricken with typhoid fever. After strength had returned they journeyed to Vienna to comfort his father's declining years. In 1882 he was honored with a visit from Liszt. To entertain the master of Weimar properly, Leschetizky sacrificed hearing the first presentation in Mannheim of his own opera, "Die Erste Falte." At about this time Leschetizky met Francesco Lamperti, and became a friend of the noted vocal teacher.

Paderewski as a Pupil

Leschetizky's spirit of enterprise was a factor in establishing the now celebrated Tonkünstler Verein in Vienna. Its inception may be said to have dated from the year 1881. It was here that Leschetizky brought out his world-famous pupil, Paderewski, who went to Vienna to study with him in 1885. Of all his pupils Leschetizky claimed that Paderewski was the most docile. There was no remark so insignificant, no detail so small as to deserve less than his whole passionate attention. In two modest rooms, in No. 46 Anastasias Grungasse (which for motives of sentiment he retains on a life lease), with a scanty wardrobe and few comforts, Paderewski patiently laid the cornerstone of his great career. His debut in Vienna excited no special comment, but Leschetizky's faith in the future of his pupil was firm. Paderewski studied on and off in Vienna for two years, receiving lessons from Mme. Essipoff and many from Leschetizky.

On the 4th of March, 1887, Leschetizky terminated his virtuoso career at Frankfurt-am-Main, playing Beethoven's E Flat Concerto, under the direction of Desshof. In 1892 Leschetizky and Essipoff were divorced, and two years later the master married Eugenie de Benislowski. That year Rubinstein gave his *Cyclus* in Vienna. Tickets were difficult to procure and Rubinstein generously offered to give a private concert for Theodor's pupils. That event was a great one; in the audience were Albert Gutman, Rosenthal, Grünfeld, Schütt and other notables. It was the last meeting between the great Anton and Leschetizky, who claimed that the Russian virtuoso was the greatest pianist that ever lived.

Leschetizky was a liberal-minded man and very much of a cosmopolite. He was extremely generous, but was also very sensitive. The slightest proof of affection, however, touched him deeply. His intense interest in dumb creatures was one of Leschetizky's most conspicuous traits. Hospitality, too, was deeply ingrained. His favorite diversions were cards and billiards. Personal traits included attachments for certain inanimate objects, such as a pencil, or articles of dress, which he could not be persuaded to relinquish even in a stage of delapidation. He was averse to discussing himself.

The master was always a fervent admirer of the classics, and believed the study of the older school to be the foundation of musicianship in piano playing. Yet he was not narrow, for he inclined toward the modern school. His musical memory was prodigious. New works of merit he hailed with eager interest. He and Schütt sat up a whole night studying "Cavalleria Rusticana," and it was due to Leschetizky that the work was put on at the Vienna Opera and performed under its composer's direction.

The Leschetizky Method

Here is the Leschetizky method, according to his sister-in-law, the Comtesse Potocka:

"As far as the position of the hand is concerned, it offers nothing strikingly different from the common practice of modern virtuosi—a rather low, pliable wrist, high knuckles, curved fingers with firm tips, light thumb, and accurate preparation in advance of all single tones, octaves, chords, etc. The peculiar excellence of his teaching consisted, I believe, in the absolute obedience, the concentration of mind and purpose not only demanded but actually obtained from every pupil, the minute attention to detail and the patient reiteration of suggestion.

"The assistants, at that time four in number, prepared the ground, and the master's lesson was valuable chiefly, perhaps, because he devoted his energy to each accepted pupil during his allotted

time as though he were alone in the class. No one can in justice rank him with those who, viewing the lesson from a commercial rather than from an artistic or philanthropic standpoint, too indolent to exact from each pupil his best, allow mistakes to go by uncorrected and dismiss the offender with a smile. And further, his strength lay in his careful study of, and respect for, each individuality, in his intuitive knowledge of every student's faults, and in his unerring hand in the application of proper remedies. A certain despotism, an irritability at times finding vent in cutting sarcasm, was not without value.

"To be entirely candid, I must admit that my brother-in-law was not always impartial, and that when he conceived an aversion he would do or say anything to justify it. Certain personalities affected him pleasantly, others unpleasantly, and in the latter case master and pupil were both victims. On the other hand, his methods found their justification in the necessity, or at least, expediency of trying a pupil's metal; for, as he has said, 'If they cannot bear with me, how will they face the world?' And as the striking of steel on stone brings forth the spark, so his apparently unmitigated severity often peremptorily called forth what might otherwise have remained latent forever.

"Leschetizky's kindness never degenerated; he encouraged no false hopes; his dearly bought approbation was always sincere. He recognized and acknowledged the good in each pupil, endeavored to develop it and point out its proper sphere of action; but, believing that an important element of strength lay in self-knowledge, he did not shrink from the duty of mercilessly revealing to each his limitations.

"Leschetizky's was primarily a school of virtuosity; brilliancy, velocity, authoritative rhythms, and all specially pianistic effects being chiefly insisted upon. He once remarked to me that the pianist's art is akin to the actor's; the piano should be used declamatorily; the pianist must speak.

"He generally gave but three lessons a day; and though he began shortly after noon, the four o'clock dinner-hour usually found him still teaching. Any invisible eavesdropper was forced to smothered laughter at Herr Professor's sallies, often of too personal and stinging a nature to amuse the victims, but always to the point and full of wit. And it was interesting to follow the apt comparisons, the plastic explanations and the exciting little drama enacted in the studio—the lightning-flashes, the often hasty retreat of the unfortunate pupil, the thundering rage of the old man, who was so quickly soothed, and so prompt to regret his harshness, which he often expiated by a sleepless night of remorse. The pupil's waiting room, its walls decorated with autographs and pictures of famous artists and other great personages of the century, was suggestively called the Chamber of Tortures."

Leschetizky gave up active teaching about two years ago, when he underwent an operation for cataract; but up to that time his work had been uninterrupted. The cataract was successfully removed. His fourth wife was Mme. Rosbowska, whom he married about seven years ago. She survives him. His piano compositions were chiefly salon pieces.

American Pupils

Leschetizky's most prominent American pupil was undoubtedly Fannie Bloomfield Zeisler. He used to call Mme. Zeisler his "electric wonder." One of the chief charms of her playing is a beautiful tone, the secret of which may be discovered in the handling of the sustaining pedal, one of Leschetizky's specialties. Other distinguished American pupils of the Polish master are John Powell, Howard Wells, Marguerite Melville, Wager Swayne, Clarence Bird, Edwin Hughes and Ward-Stephens.

The following celebrities of the first water were his pupils: Stepanoff, Wienkowska, Galston, Hopekirk, Sieveking, Schütt, Slivinski, Gabrilowitsch, Katharine Goodson, Hambourg and Artur Schnabel. The eminent *Vorbereiter*, Mme. Malwine Brée, and Valle Hanson, Prentner and Jahn have achieved an international reputation. It is said of Leschetizky that he so entered into everything his pupils did that he could not endure the strain of attending a concert in which they participated, but remained at home, sending his wife, who must needs report faithfully every detail of the performance.

MUSICAL PIONEERS OF THE GREAT NORTHWEST

The Flaaten Family of Duluth for Thirty Years Leading Factors in the Artistic Development of That Section—Gustav Flaaten as a Builder of Orchestras—Mrs. Gustav Flaaten an Inspiration to Students and Music-Lovers—Jens Flaaten Conductor of the Flaaten Orchestra—Mrs. Donna Riblette Flaaten a Noted Vocal Soloist

By MAY STANLEY

Duluth, Minn., Nov. 20.

"DID you walk all the way? Fine, it will do you good. There's nothing like a Duluth wind to make red cheeks. Come right through here and we'll find Mrs. Flaaten."

Gustav Flaaten, my hospitable guide, led me to the sun room, where the great windows—flooded with the sunlight of a late October afternoon—gave one a glimpse of the grey, restless expanse of Lake Superior, lashed into foam by a driving wind. Away out on the skyline was etched a big, red freighter, bound down the "thousand mile highway" to Buffalo.

In the sun room I found the Flaaten family. Perhaps you don't know them, but if you were to ask ten Duluthians who have been the most active in promoting musical interests in Duluth nine of them would answer "the Flaaten's." The tenth might be a rival musician.

Mrs. Gustav Flaaten is a wonder. That's the only word which fits a woman who is the mother of three delightful children—the youngest a chubby, laughing miss of ten months—who manages a lovely, hospitable home where friends find welcome at practically every hour; who gathers about her tea table on Sunday afternoons the people with problems, musical, artistic, or those who are merely homesick for a glimpse of home life; who conducts her own piano classes at the Flaaten Conservatory, supervises the work of the younger assistants; who appears on numerous programs each season as pianist, singer or accompanist, and who is still sunny and vibrant with the joy of living.

Like Schumann-Heink, Mrs. Flaaten believes a childless life is a one-sided life. "The great artist will be a great artist under any conditions," she says, "as for the others—how foolish to miss the great joy of life for the little triumphs!"

From a Musical Family

Mrs. Flaaten is musical both by birth and training. She is a daughter of the late pianist, Herman Lawitsky, who was considered a wonderful Chopin interpreter, and a pupil of her uncle, Franz Bausemer, the noted critic and teacher whose passing St. Louis mourned this year. Mr. Lawitsky was one of the founders of the Beethoven Conservatory of St. Louis, and two of his pupils, Marcus and Abe Epstein, are now at the head of that institution. In Berlin Mrs. Flaaten studied voice with Fraulien Seehofer, former understudy of Lilli Lehmann. She began her piano classes at the Flaaten Conservatory prior to her marriage with Mr. Flaaten, and has worked side by side with her husband in building the Conservatory from a little group of violin and piano pupils to its present registration, including the Superior, Wis., department, of more than 525, with classes that cover every phase of musical and vocal expression.

Mrs. Flaaten before coming to Duluth taught in New Mexico, and knows what it means to ride long miles over the mesa to meet her classes, as she did when head of the piano department at one of the State agricultural colleges there.

Mrs. Donna Riblette Flaaten, who has been identified with Duluth's musical life for eight years, has represented the Matinée Musicale twice in the reciprocity concerts given each season with the Thursday Musicale of Minneapolis. During the season of 1913-1914 she was soloist with the Normanna chorus of Duluth, and sang with the Northwestern Singers' Association at the Chicago appearance of that organization. In connection with the Conservatory ensemble work she has directed such difficult composition as the Gounod "Gallia." In addition to a beautiful voice, Mrs. Flaaten has a broad musical education, and it is due to her energy that the ear training and musical history classes of the Conservatory have been put on such a firm basis under her régime as head of the voice department. She was a student under Frederick H. Pease at the Michigan State Normal School and, later, with Oscar Saenger in New York.

The Flaaten family—or some member of the

Flaaten family—have been identified with music in Duluth for nearly thirty years. In 1887 Jens Flaaten came to the city and became a member of Hoar's orchestra, one of the earliest musical organizations here. Three years later he took the leadership of the Lyceum Theater orchestra—an organization which he has directed for twenty-five years. He introduced the plan of writing to companies that were to appear at the Lyceum, getting the time between acts and arranging for more elaborate musical features than the customary orchestra program supplied.

The Flaaten concert orchestra was the next step, which was organized in 1893, and became the most prominent orchestra outside the Twin Cities. A series of popular concerts was given each winter for fourteen years, several famous soloists brought to the city and an opportunity given local singers to appear with the orchestra. In 1887 Jens Flaaten became the director of the Duluth City Band, but after two seasons reorganized it into the Third Regiment Band. With this group of musicians he gave regular Sunday concerts for four seasons. The band became one of the famous musical organizations of the Northwest; it furnished the music for all affairs given by the Roosevelt Club of St. Paul, and appeared in Washington, D. C., and other cities.

Mr. Flaaten became director-in-chief of the Norwegian Sangerbund in 1900 and held that position for four years. Owing to ill health he was compelled to retire, but was re-elected as director-in-chief again this year. He directed the Normanna Society's program at its Chicago appearance last year, and during the European trip made later in the season. Retiring in manner, he is more taciturn than ever just at this time, as he is devoting every available minute to preparation for the three programs to be given at the Sangerfest, by 2000 Northwestern singers, in Grand Forks, N. D., next summer. Another European tour for his singers is being planned by Mr. Flaaten for 1919, for which a chorus of fifty male voices is already at work. His brother, Gustav Flaaten, will direct the orchestra for the Sangerfest programs.

An Orchestra Builder

Gustav Flaaten—he of the hearty voice and emphatic handshake—has turned his musical ability toward orchestra building. His Conservatory, established with eight pupils in 1902, laid the groundwork for the first juvenile orchestras of Duluth and Superior. The first public appearance of the Flaaten Juvenile Orchestra was made when the string section had reached a membership of 100 in Superior, twelve years ago.

"I remember it cost me \$16 for lumber to make the platform large enough," said Mr. Flaaten. "We weren't accustomed to having programs given by an orchestra of that size."

The program of the concert given at that time and the program of the concert given by the orchestra two years ago, when it appeared at the Lyceum Theater with Mischa Elman as soloist, show significantly the advancement made.

For two years Mr. Flaaten was head of the Y. M. C. A. concert orchestra, composed of fifty players, that gave a series of six popular concerts each season. He also directed the Apollo Club of Superior. Just now he is reorganizing the juvenile orchestra, "because my players grow up so fast and go away," he says.

"Yes, it is different now from the old days of our quartet concerts," commented Mr. Flaaten. "I remember when Mr. Rudelsberger was first violin, myself second, I. Sodahl viola, and Mrs. J. B. Erd cello. We were mighty proud when it was possible to get an organization like that. So musical progress doesn't really mean such a slow thing, when one compares the days back ten or fifteen years with the present times."

Brought John C. Freund to Duluth

One of the recent features in Duluth's musical life in which Mr. Flaaten was active was in making preliminary arrangements for the Minnesota appearance of John C. Freund, editor of

MUSICAL AMERICA, in a series of lectures on the musical situation of the United States.

"I heard Mr. Freund at the State Music Teachers' meeting in Albert Lea last summer," said Mr. Flaaten, "and I knew then he was preaching the kind of gospel we in Duluth needed to hear."

Mr. Flaaten has for years been talking music as "good business" to Duluth citizens.

"We are just beginning to realize the advantages—from a city-building standpoint—of good musical training in the public schools, good music teachers, good music supply houses," he says. "Music is many-sided and we are inclined to over-emphasize the purely artistic features. But it has its practical side, surely. The city that assures musical advantages to children, that offers orchestra programs, that encourages its own artists, that brings to its audiences artists of national and international reputation, is the city that is continually building new homes for new residents—that's the kind of city we're building at the Head of the Lakes."

As I went down the street in the autumn twilight, thinking over the different viewpoints I had heard discussed, it occurred to me that—when the realization is reached—the Flaaten family will be able to look back with a large measure of satisfaction on the groundwork it has laid for a musical Duluth. And a gust of wind carried along my wish that time, in its usual kindly fashion, may blur the memory of discouragements which fall to the lot of those who lay foundations.

WHAT DAILY PAPER CRITICS SAID ABOUT METROPOLITAN DÉBUTS

It is likely that Mr. Bodanzky's coming will work a change in the representation of the Wagnerian music dramas at the Metropolitan Opera House that will be all to their benefit in the public enjoyment of them.—*The Times*.

Artur Bodanzky can rest on fair laurels as a result of his debut. Thus the problem of a new German conductor is happily solved.—*Staats-Zeitung*.

He (Mr. Bodanzky) is a welcome addition to the list of our acquaintances in the operatic world, a conductor with temperament, taste and fine judgment.—*The Sun*.

Mr. Bodanzky conducted with authority and a firm grasp of all his forces, vocal and instrumental.—*The Evening Post*.

Mr. Bodanzky apparently feels the poetry of the music and is not obsessed by a sense of its mere ponderosity. He gives the singers their due and thereby exalts the mission of the orchestral part.—*The Tribune*.

Gaetano Bavagnoli conducted ("Aida") and the performance was one that moved with vigor and precision.—*The Times*.

Signor Bavagnoli displayed vigor and authority without swamping the singers in an avalanche of tone. His "Bohème" was altogether a satisfactory reading of the score.—*The Tribune*.

Bavagnoli conducted ("Aida") and made a better impression than he had at his debut in New York on the previous night, when he conducted "La Bohème." Last night he showed brilliancy and great spirit, and his climaxes were rousing.—*The Herald*.

There was a new Ramfis—new to the Metropolitan—for in those bright nights when Oscar Hammerstein accomplished the impossible Henri Scott was a capable member of the Manhattan Company. His voice is fully as resonant as it was then, and his style has improved.—*The Tribune*.

Ida Cajattl, who took the part of *Musetta*, showed a suitable vivacity and an apparent familiarity with the demands of the part and with the surroundings in which she found herself.—*The Times*.

Miss Mason was a very acceptable *Sophie*. She has a good voice and showed intelligence.—*The Sun*.

The new singer (Miss Mason) made an altogether winsome appearance, charming in person, graceful and effective in pose and action, ingratiating also in voice and art.—*The Tribune*.

Though somewhat nervous—a natural condition on such an occasion—she (Miss Mason) gave evidence of possessing a pleasing voice with a sweet upper register. She is unusually pretty. Her acting, too, was convincing and finished.—*The American*.

Julia Heinrich, the *Gutrune*, had praiseworthy qualities, an unusual intelligence in portraying the character as something significant in the action of the drama, and an excellent voice and style.—*The Times*.

Julia Heinrich, making her Metropolitan Opera debut as *Gutrune*, proved a pleasing surprise, her voice having more substance than her concert singing had led her hearers to believe was likely.—*The World*.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Nov. 24, Saint-Saëns "Samson et Dalila." Mme. Matzenauer; Messrs. Caruso, Amato, Rothier, Schlegel. Conductor, Mr. Polacco.

Thursday Afternoon, Nov. 25, Wagner's "Parsifal." Mmes. Kurt, Braslau, Sparkes, Mattfeld, Mason, Garlison, Cox, Curtis; Messrs. Sembach, Well, Goritz, Braun, Ruysdael, Reiss, Schlegel, Bloch, Bayer. Conductor, Mr. Bodansky.

Thursday Evening, Nov. 25, Rossini's "Il Barbiere di Siviglia." Miss Hempel, Mme. Mattfeld; Messrs. Damacco (debut), De Luca (debut), Malatesta (debut), Didur. Conductor, Mr. Bavagnoli.

Friday Evening, Nov. 26, Wagner's "Lohengrin." Mmes. Zarska (debut), Ober; Messrs. Urlus, Well, Braun, Schlegel. Conductor, Mr. Bodansky.

Saturday Afternoon, Nov. 27, Puccini's "Tosca." Mme. Edvina; Messrs. Caruso, Scotti. Conductor, Mr. Polacco.

Monday Evening, Nov. 29, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Mason, Fornia, Mattfeld, Braslau, Van Dyck, Cox; Messrs. Goritz, Well, Althouse, Reiss, Schlegel, Ruysdael. Conductor, Mr. Bodansky.

Wednesday Evening, Dec. 1, Wagner's "Tristan und Isolde." Mmes. Kurt, Matzenauer; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodansky.

Thursday Evening, Dec. 2, Mascagni's "Cavalleria Rusticana." Mmes. Zarska, Perini, Mattfeld; Messrs. Botta, De Luca. Followed by Leoncavallo's "I Pagliacci." Miss Cajattl; Messrs. Caruso, Amato, Teganl. Conductor, Mr. Bavagnoli.

Friday Evening, Dec. 3, Rossini's "Il Barbiere di Siviglia." Cast as above.

Saturday Afternoon, Dec. 4, Verdi's "Il Trovatore." Mmes. Rappold, Ober, Mattfeld; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Polacco.

BROOKLYN ACADEMY OF MUSIC

Saturday Evening, Nov. 27, Musorgsky's "Boris Godounow." Mmes. Ober, Delaunoy, Duchène, Mattfeld, Sparkes; Messrs. Didur, Althouse, Rothier, De Segura. Conductor, Mr. Polacco.

Saturday Evening, Dec. 4, Mozart's "The Magic Flute." Mmes. Zarska, Hempel, Mason, Curtis, Cox, Heinrich, Mattfeld, Robeson, Sparkes; Messrs. Sembach, Goritz, Scott, Schlegel, Ruysdael, Reiss, Althouse, Bada. Conductor, Mr. Bodansky.

Oscar Saenger's Daughter Makes a Début

On Tuesday night, too late for review in this issue, Khyva St. Albans, the daughter of Oscar Saenger, the well known vocal teacher and opera coach, made her debut as *Juliet* in an ambitious performance of Shakespeare's tragedy, "Romeo and Juliet" at the Forty-fourth Street Theater. An extended review will appear in our next issue.

AEOLIAN HALL,
NEW YORK
DEC. 4: 3 P. M.

HUTCHESON

WITH NEW YORK
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EMMY DESTINN

THE DISTINGUISHED DRAMATIC SOPRANO

Achieves Added Success in Concert and as "La Gioconda" at the opening of the Chicago Opera Company,
November 15th, 1915



CRITICS UNANIMOUS IN PRAISE

Chicago

MME. DESTINN SHINES

As the exponent of the title role and as a vocalist of great fame and gift, Mme. Destinn is entitled to first consideration in an enumeration of the accomplishments of the company. There can be no doubt of her artistry. Mme. Destinn made much out of a stilted part. She has histrionic as well as vocal talent, and she proved the possession of the first by making Gioconda a more or less reasonable person. Her voice is of noble rather than of ingratiating quality. It is a voice suitable to music in the grand style, and at this performance Mme. Destinn was able to make the measures of "Gioconda" more imposing than perhaps they really are.—*Chicago Herald*.

Mme. Destinn has grown and broadened histrionically. Wagnerian schooling may sometimes be hard on the voice, but the stern demands for mobility of facial expression, plasticity of gesture and the feeling for the true stage effect which Wagnerian training creates cannot fail to mold, in the long run, any artistic temperament.

What Mme. Destinn has gained in the pantomimic and plastic branch of her art she has not lost vocally. Her voice is quite "meaty," with fine, brilliant high notes that cleave the air like arrows of silver.

She can be proud of some unsurpassed mezza-voice work in the upper register, especially the beautiful high B-flat in the first act.—*Chicago Eve. American*.

The new organization bids fair to be better in many respects than ever was the former one. It has in Mme. Destinn the best dramatic soprano in its history.—*Chicago Daily Journal*.

Kansas City

A PERFECT SINGER

MME. EMMY DESTINN IN SONG RECITAL AT THE SHUBERT THEATER

It is not easy to write about a singer like Mme. Emmy Destinn; one has so few chances to practice the art of unqualified admiration. Singers come and go and leave a host of relative impressions; their voices and accomplishments and personalities are readily appreciated because among them they create quite well defined standards. Then a Patti or a Melba or a Destinn comes along and the critic's pigeonhole apparatus collapses.—*Kansas City Times*, Nov. 13, 1915.

Austin, Tex.

The first impression of Mme. Destinn upon her appearance was of her wonderful personality and charm of expression. Her beauty adds much to the charm of her wonderful voice.

The entire program was of the highest type of selections and wonderfully interpreted by the very sweet voice of the singer. Enjoyment of her own art charmed the listeners while she sang in entrancing tones.

Mme. Destinn sang with such charm that the time of enjoyment was too short. All the songs were characterized by a very refined interpretation and ranged from the dramatic to the very pleasant melodies of Schubert which were especially favored.

She saved her best for the last—an aria from the opera "Pagliacci"—and this was received by the audience with more enthusiasm than any of the other favorites. So well was the program enjoyed that Mme. Destinn was besieged with encores, to which she responded in the most delightful manner.—*Austin Statesman and Tribune*, Nov. 11, 1915.

Denver, Col.

Madam Destinn's appearance is distinctly that of the women of the country of her birth. She is dark, with a face evidencing intensity of feeling whether of joy or sorrow, love or hate. She could never be passive; and her singing reveals this. One could but wish in listening to her great dramatic, glorious voice that she could be heard in "Tosca" or "Madam Butterfly," arias from both of which operas she sang wonderfully.

In the group of songs which formed her second number she was heard to the best advantage in those of Smetana and Dvorak, both composers of her own country. She was most gracious in responding to encores, repeating the Tosca aria and singing two others.—*Denver Express*, Nov. 5, 1915.

Personal Representative: OTTOKAR BARTIK, 370 Lexington Avenue, New York

STEINWAY PIANO USED



Dear MUSICAL AMERICA:

"No man can be in two places at the same time, barrin' he's a bird," said a celebrated Irish member of the English Parliament, some years ago. And, in the same sense, no critic can attend two musical events given on the same afternoon or evening, even if he be "a bird," unless he attends part of one performance and then rushes to another, and so does justice to neither.

I am prompted to say this, for the reason that I notice, that you, as do other papers, constantly quote the opinions of the critics of our leading dailies, and so very often give them credit for opinions which they do not hold.

It is, of course, proper, when a critic signs his initials to an article, or is quoted in full as the author of an article, to give him credit for the same, but when you come to think of the multiplicity of the musical events in New York during the season, common sense should suggest that much that appears in any one of the daily papers cannot be properly credited to the recognized musical critic, for the simple reason that the reviews have been written by his assistants or representatives.

So I am glad to see that you have adopted a far wiser course, by quoting the papers themselves rather than the individuals who write the criticisms or notices.

This, of course, brings up, in a measure, the old contention as to whether critical notices should all be signed or not. Much can be said on both sides.

With regard to leading events, I think that the signature of the critic is important, for the reason that it localizes the responsibility.

The duties of the musical critics of New York have become more and more onerous as time goes on, due to the tremendous increase in our musical activities. I believe one of them has reported the fact that more songs were sung in one week, recently, than used to be sung, years ago, in an entire season.

Writing of the critics, reminds me that one of the oldest has hit upon a method of exploiting his personal animosities, and, at the same time, endeavoring to secure business for his paper, which is to say the least—unique!

He summons to his rooms a musician who is about to give a recital, and, under one plea or another, puts him through what might be very properly called "the third degree."

He takes up, for instance, an illustrated article concerning this musician, which appeared in MUSICAL AMERICA and berates him for spending money on such a "disreputable sheet," when he should spend the money on the daily paper which he represents.

When the musician protests that the article did not cost him a cent, but was given by reason of the interest in the information contained in it, this critic replies:

"I know that you must have paid at least \$150 to \$300 for such an article, because I know how such papers are run!"

Here let me say that he evidently does not know, or deliberately ignores how MUSICAL AMERICA is run. Evidently he refers to another musical paper with which, in years gone by, he was connected as a well paid contributor, because his connection with a daily paper, was duly exploited, for the purpose of making the chief grafter able to impress

upon the profession, his control of the critics.

So, if there was ever any bread of dishonor baked by a musical paper, this particular critic ate it of it—freely.

The other day I had an opportunity of meeting a certain distinguished tenor. It was an opportunity that I have had often. I declined.

"For," said I, "there are two classes that I endeavor to avoid with scrupulous persistence—to wit, tenors and millionaires. The reason is simple—All the women, from sixteen to sixty, from lean to fat, throw themselves at the popular tenor, and so he becomes what the French call "impossible." He no longer lives on the earth, but floats in an atmosphere of feminine admiration, and has no human angle from which to get ordinary things in perspective.

On the other hand, the men hurl themselves at the millionaire, in the hope that they will be able to abstract one of the millions that he is supposed to carry loose in his vest pocket, whereas, as a matter of fact, the millionaire is more likely, at the close of the meeting to have collected all your cash and left you, perhaps, with just carfare enough to get home.

However, particularly with men who are much in the limelight, such as musicians, and most especially with opera singers, we must use a large amount of charity in our judgment, for the reason that between the arduousness of their work and the admiration they get, they become supersensitive to everything and everybody, so that it is very difficult for ordinary mortals to find any basis on which to meet them in social intercourse.

In spite of the fact that he has scarcely had any rehearsals with his orchestra, Bodanzky, the new conductor of German opera, has scored a success though a few critics have not enthused, and one at least expressed himself as desirous of deferring his verdict till he had heard more operas under his conductorship.

This last is a fair and reasonable attitude. In fact, I may say that we are all too apt to judge, either in the way of praise or blame, by a single performance.

Hanslick of Vienna, who, in years gone by, enjoyed an international reputation as a critic, made it a rule never to write about any performance or any individual until he had heard them several times. Then quietly, in peace, and after due reflection, he wrote the articles which gave him his great name. They were the well thought out opinion of an authority and expert, and rarely had to be modified.

With regard to Mr. Bodanzky, I am inclined to view him from the standpoint that our good friend, Giulio Gatti-Casazza suggested some time ago, namely, that after all, the real verdict rests with the music loving, intelligent public—neither with the manager, nor with the critics, nor with the artists, nor with the orchestra, but with the people who pay their money at the box office.

I believe this has been Signor Gatti's contention from the start.

From this point of view we may say that Mr. Bodanzky made good. During, and especially after the performance of "Götterdämmerung," the opinion of the people in the audience, and in the foyer between the acts, was largely in his favor.

As that veteran opera goer, Carter S. Cole, the distinguished surgeon, put it, "I have never heard a performance of "Götterdämmerung" given so smoothly, nor do I remember the singers to have had such a chance, nor do I remember ever before, so many beautiful points of the score to be brought out."

This is all the more remarkable when we recall the general consternation when it was announced that Alfred Hertz had resigned and was no longer to be connected with the Metropolitan.

It only brings up the old adage—"How soon we are forgot," and the other old adage that there are just as good fish in the sea as ever were caught.

Mr. Krehbiel of the *Tribune*, who is said to be the dean of the critics, in an enthusiastic article on Mr. Bodanzky's conducting, said:

"Musically the performance was the most finished heard at the Metropolitan since a memorable one conducted by Signor Toscanini. A leaden hand which weighed tons upon Wagner's music has been replaced by one which respects the composer's nuances and the euphonious flow of his interwoven melodies."

Evidently this is a hit at our lamented friend, Hertz, who was supposed to be, by many, in Mr. Krehbiel's good graces.

For all that, Mr. Hertz did great work while he was with us, so if we can rejoice that he has been replaced by another

able conductor, let us do so without giving the departed a kick in the back!

The death of Theodor Leschetizky, the famous teacher of the pianoforte, at the ripe age of eighty-five, suggests that pedagogy in music is not incompatible with longevity.

Perhaps one of the reasons for the distinguished musician's ability to last out, is that given by Mr. Finck, of the *Evening Post*, who, in a notice commenting on the eable announcing Leschetizky's death, said:

"He had the habit of marrying his pupils, among them the famous pianist, Essipoff."

I cannot exactly recall the number of pupils that he did marry, but I do remember that there were some that he did not. Among others, was Paderewski—this by reason of sex. Another was Fannie Bloomfield Zeisler, our most distinguished American pianist, whom, curiously enough, most of the obituary notices failed to mention.

Having heard Madame Essipoff in the olden days, I think I can say that Mme. Zeisler was more distinctively a Leschetizky pupil than she was—though unquestionably Zeisler outgrew her teaching and developed an art entirely her own.

Incidentally, let me say that there have been a good many pianists who have announced themselves as "Leschetizky pupils," who, however, never got much further than the *Vorbereiter*, or "preparer," for it is a well known fact that with all the distinguished teachers on the other side of the water, they only concern themselves with those who have not only the means to pay for their lessons, but are of unquestioned talent and well advanced in their art. All others go to the *Vorbereiter*—generally a pupil who is paying for his lessons in that way.

Nevertheless, after a term or two, they come back, especially to this country, and announce themselves as pupils of the distinguished *maestro*, whom, perhaps, they have barely ever seen or who has probably never gone further with them than to pat them on the back with a kindly word, as he passed through the room where they were studying.

Leschetizky, you know, called Mme. Zeisler, when she was plain Fannie Bloomfield, his "electric wonder."

You will remember that at the time your Editor was arousing considerable commotion in Berlin, by statements with regard to the dangers incurred by the thousands of raw young girls, without much talent or money, without adequate protection, who used to rush, annually, to Europe, in the hope of becoming great artists, that one of those who attended the indignation meeting that was held in Berlin, was that charming little artist, Eleanor Painter, who has been such a great success here, in comic opera. She, with several other budding American prima donnas, in an interview, voiced her "indignation."

It was, therefore, interesting to me to read, in a recent copy of the *New York Review*, an interview with her, in which she says:

"I cannot understand why it is that a girl has to go to Europe to get a chance in Opera. It makes us here in America seem very provincial to be so dependent upon Europe, especially when there is no real reason why we should be. The alleged reputations of many singers who come here have no existence in reality. I don't think that even in Germany more than one-half of the people in an audience can understand and enjoy grand opera."

So, you see, it makes a great deal of difference whether one is talking in Berlin or in New York.

Let me add that Miss Painter, following Miss Farrar's lead on the question of husbands and matrimony, said:

"I have no particular prejudice against husbands. If you have the right husband it is all right, but if you have not, it is better not to have any."

I do not desire to refer to Miss Painter's own matrimonial experiences, except to say that as I haven't heard any expression of opinion from the gentleman who had the honor of being her husband, some time ago, I exercise my right "to reserve my decision," as the court says.

In an interview in the *New York Evening Post*, Josef Stransky, conductor of the Philharmonic, says some sensible things. Among others, he deprecates the continuous odious comparison which is made between his own orchestra and the Boston Symphony.

In this he is solidly right. "Furthermore," says Mr. Stransky, "The critics should guide and educate the public, and not merely point out the artists' flaws."

But it is when Mr. Stransky pays his

respects to the New York critics that he is most incisive.

As he says: "Last Thursday I performed a symphony of Mozart. While in one paper the complaint was made that there was not enough sunshine in the performance, the statement was made in another that the performance was bathed in sunshine."

Probably Mr. Stransky would understand the situation better if he had had a physician's diagnosis of the physical condition of the two critics who wrote the articles to which he referred. Then he would probably discover that it was not the performance that was "bathed in sunshine," but the critic, while the other critic who considered the performance lacking in luminosity had probably lost his supper, or had a disagreement with his wife. Such things, you know, do happen, and they vastly influence critical judgment.

A young singer by the name of Anna Fitzu has recently come into great prominence by reason of a fracas which happened at the Biltmore at a concert in which she appeared. The result of the fracas, in which Andrès de Segurola, the distinguished basso of the Metropolitan and Mr. William Thorner, a singing teacher, and at one time representative of the de Reszkes took part, was to give her any amount of publicity. Indeed, it got her picture with a fine article on the front page of the *New York Herald*.

There is nothing like "getting into the news" as the daily papers say.

Last week I informed you of the matrimonial troubles of Tina Lerner and Maggie Teyte, both of whom suddenly got rid of their husbands. Maggie Teyte said she was through with husbands for ever and ever. Tina Lerner, however, so a telegram from San Francisco states, got a divorce on Wednesday and married another man on Saturday, which, to say the least, is quick work.

Incidentally, let me tell you that Miss Lerner gave her age as twenty-six. She does not look it.

There stepped upon the stage at Aeolian Hall, the other afternoon, blown in from Chicago, the most charming living representative of an exquisite French bisque figure, in the person of Mme. Luella Chilson-Ohrman. The women went crazy, not only over her costume, which was something most undeniably French, and *chic*, but over her singing. The little lady has not a great voice, but it has been exquisitely trained, I think under the great Jean de Reszke, in Paris.

Mme. Ohrman sang a number of songs and created a sensation, all the more remarkable as she brought with her the worst blizzard New York has had in a long time.

She is bound to make a great success wherever she goes, by reason of her exquisite taste. To a charming personality, she adds a simplicity and modesty which carry all before them.

So blind Arthur C. Moreland, one of the oldest members of the Elks Order, and editor of their paper, is dead!

He was, for many years, a prominent figure in the council of the Elks. The Elks, you know, originally came from the "Jolly Corks," some forty years ago, which club was started by a few poor theater musicians. Moreland induced your Editor, at the great banquet of the Elks, which has a membership of over half a million and expended over a third of a million, last year, in charity, as one of the principal speakers, with Mayor Mitchell, Justice Jenks of the Supreme Court, and Senator Reed of Missouri.

In referring to your Editor he said: "This man has fought frauds and grafters in the musical world for over a generation, and has endured a martyrdom."

Well, if Moreland had lived a little longer, he might have witnessed the finish of the fight, for it is coming.

Only a little more patience—a little more patience—says

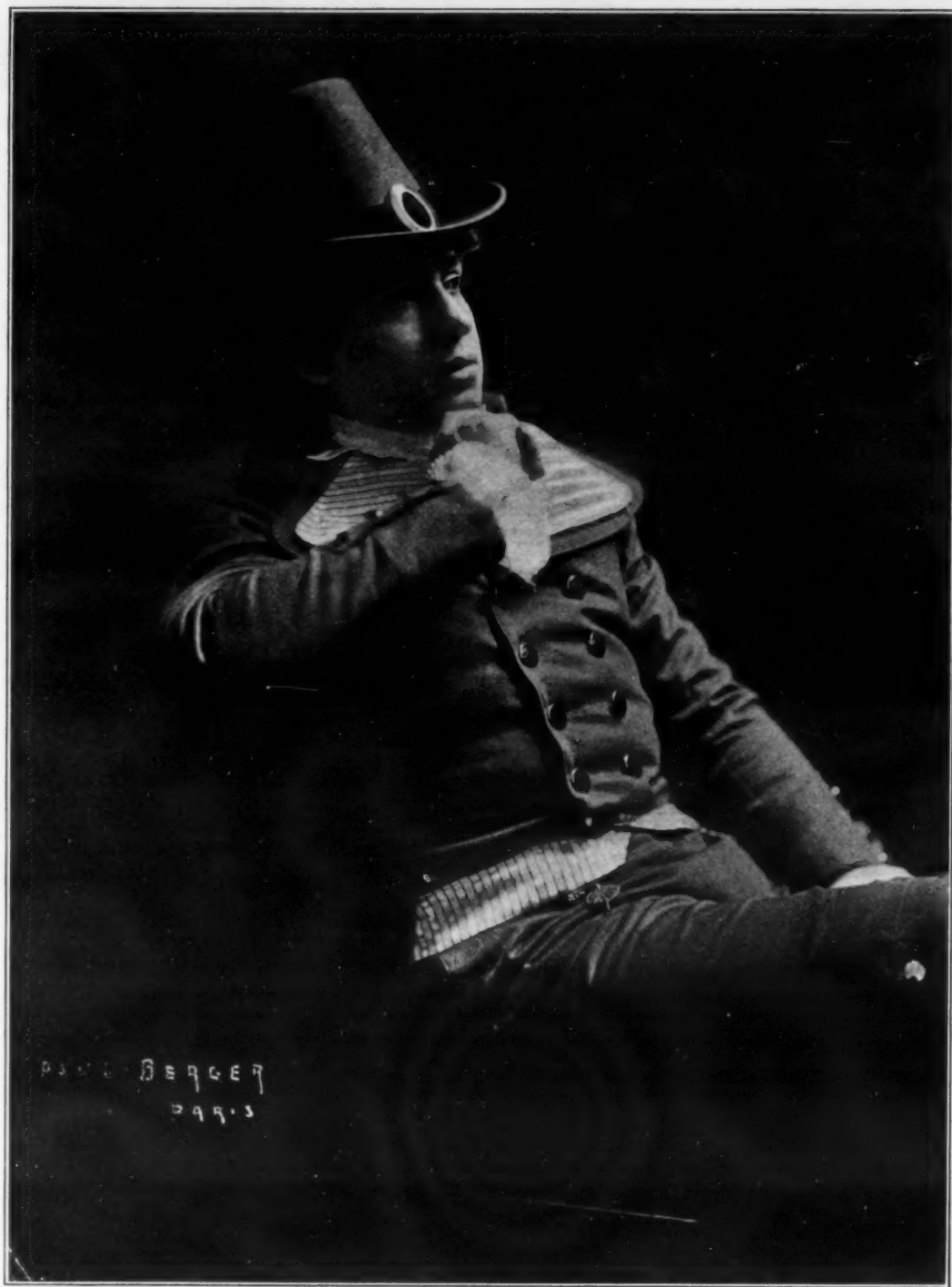
Your

MEPHISTO.

NOTICE

A person by the name of Kendall O. Burke is going through the West soliciting joint subscriptions for "Musical America" and "The Musical Observer" at cut prices. No such person has any authority to represent us, nor have we any record of any subscriptions received from Mr. Burke.

THE MUSICAL AMERICA CO.



Muratore as "WERTHER"

"The Successor of Jean De Reszke."

Edward C. Moore.

Add to this statement the name of Lucien Muratore in the title part, who made his first appearance of the season last night. When Manager Campanini cast these two artists for the principal rôles in the opera he used acumen of a high order. No other two could have so reconciled the incredible, abysmal sentimentality of the opera with human belief. Muratore is the star of stars among singers. There was a veteran opera patron in the audience last night who named him as the successor of Jean de Reszke. He would have been more accurate if he had said that De Reszke was the predecessor of Muratore.—*Chicago Daily Journal*, Nov. 19.

"His Singing Last Night Was Glorious."

Karleton Hackett.

The man who sings Werther must be able to sing in the most exacting meaning of the term, with tones of sustained beauty and absolute command of every shade of quality, from the softest *pianissimo* to the full power of the *fortissimo* climax—and all of this Muratore has. His singing last night was glorious, singing such as fulfilled your ideas of what singing ought to be, with tones of rich color and equally beautiful whether he sang the soft phrases or the loud. Never does he shout, never goes beyond the proper limits of his voice, yet there is ample power in the full volume, with always the feeling that he has still more in reserve. Then the soft passages give no feeling of weakness, no uncertainty in pitch, for his control is so sure that it sounds merely like the inevitable expression of the sentiment of words. We hear almost constantly that the race of tenors who could sing in the meaning of the word as our forefathers understood it, has been engulfed in the modern rage for dramatic expression, but Lucien Muratore is an exemplification of the fallacy of this prevalent belief.

But all this would not be anything like enough if he were not also an actor of the first quality. He had a long training on the French stage before he turned to singing, and he plays the part with all the grace and skill of the famous school from which he came. This again would fall short of making up the required sum total if it were not possible for him to realize the figure to the eye, but he has the personality which can represent the romantic ideal.

As a reward for the glimpse that he had given us of the something more than the routine of daily existence the people were not content until they finally made him come out alone before the curtain a number of times while they cheered him. He is always very courteous to the artists with whom he is playing, and he insisted on bringing them with him a half a dozen times, until it was evident that the people wished him by himself that they might give him their tribute of admiration.—*Chicago Evening Post*, Nov. 19.

"The Fly-Wheel of the Performance Was Surely Muratore's Splendid Werther."

James Whittaker.

The fly-wheel of the performance was surely Muratore's splendid "Werther." Muratore's French is that of Phedre or "Le Medicin." It is music without the addition of his fine heroic tenor voice.—*Chicago Examiner*, Nov. 19.

"THE STAR OF STARS"

EDWARD C. MOORE, in CHICAGO DAILY JOURNAL, November 19, 1915

Muratore**Wins Triumph
at His Reappearance with the
Chicago Opera Company****"Muratore Gets Wild Plaudits as Werther."**

Herman Devries.

The great French tenor, returning to us after two years' absence, was the alpha and omega of this lyric opera and its interpretation. Seldom has the Auditorium witnessed a more sincere outburst, a more unbridled spontaneous crescendo of enthusiasm than that of last night in honor of Lucien Muratore.

The public has said it more forcibly than I—Muratore is THE tenor of this year's company.

He is in glorious voice, first of all. This means that he has the power to express every phase of the emotion, passion and sentiment with which he colors the character of Werther. The quality of the organ is pure gold. In unstinted throatfuls he lavishes streams of melody and beauty of tone in the ingratiating Massenet music. In creating nuance he is a master. In artistry, vocal and histrionic, he is unsurpassed. His stage presence is one of poise, dignity, charm; he inspires the nameless confidence born of the most complete reliance in all of his powers. And touching all with a peculiar and unique personality, is his omnipotent intelligence. Lucien Muratore is really a great artist—a great tenor and a great actor.

Muratore's presence seems to have been the greatest reason for the revival of "Werther."—*Chicago Evening American*, Nov. 19.

* * *

**"Not the Eminent Caruso Himself Has Been More Enthusiastically
Acclaimed Than Was the French Tenor Last Evening."**

Felix Borowski.

While considerable interest attached to the revival of Massenet's composition, its chief fascination was less the music than the art of Muratore. Not the eminent Caruso himself has been more enthusiastically acclaimed than was the French tenor last evening. There was a remarkable demonstration following the fall of the curtain at the close of the second act, and while Mr. Muratore began by sharing the homage of the multitude with Miss Supervia, he was constrained to end by occupying the stage alone, while his admirers waved handkerchiefs and whistled in their joy.

When Mr. Muratore sang in the Auditorium during the season of the Chicago Opera Company which preceded this one, Cleofonte Campanini hugged to his soul the hope that at last his organization had discovered a tenor who could meet Mr. Caruso upon his own field and perhaps even beat him on it. It seemed last evening that the hope has grown into a certainty. Only one other vocalist—Titta Ruffo—had stirred this public as Muratore stirred it at this presentation of "Werther." And the triumph of the French artist was not the triumph of a singer whose voice alone has moved the crowd. Mr. Muratore has proved on previous occasions that he has brains as well as voice; that he can deepen the musicianly message by histrionism of enviable skill. Not many tenors have made so stirring a figure of Werther as that which Mr. Muratore made.—*Chicago Herald*, Nov. 19.

* * *

"The Audience Went Wild."

Stanley K. Faye.

Well, there was Muratore, a tremendous personality when he has something to work with. He was welcomed cordially and expectantly. In the second act there are two tenor solos of a rousing sort, and they were sung with passion not equaled elsewhere in the opera save in the melancholy springtide verses of Ossian, the Greek, sung later. Over this latter the audience went wild and could scarcely be stilled in order that Muratore might repeat the song.—*The Daily News*, Nov. 19.

* * *

"Muratore Wins Applause in Werther Rôle."

Eric De Lamarter.

Massenet's "Werther," revived at the Auditorium last evening, was an occasion for the individual triumph of Lucien Muratore, the representative French tenor whose successes were features of the fourth season of opera.

The opera has never had its real chance here to become popular, possibly because the title rôle demands such singing as Mr. Muratore's. It is a creation to be sung by sensitive interpreters for a sensitive audience. Such a singer is Mr. Muratore, whose tone is not only a rich timbre in climaxes but one of seductive beauty in *mezzo voce* as well. Enunciation, inflection, nuance are his quick and faithful vassals, and the best traits of a great opera "school" is in his interpretation.

He "stopped the show" on his entrance, as the vaudeville phrase goes. Applause so insistent that it irritated many of his audience was the response after nearly every number. But it was the evidence of his exceeding popularity.—*The Chicago Daily Tribune*, Nov. 19.

NEW PLAY SHOWS LIFE IN A BIG OPERA HOUSE

IF you entertain the idea that one of the pleasantest and easiest tasks in the world is to plan and to put into effect a week's repertoire in a large opera house, go to see the new play "The Great Lover," by Leo Ditrichstein at the Longacre Theater, in New York. By the end of the first act, when you have watched Mr. Stapleton, the impresario of the "Gotham Opera House" reconcile the irreconcilable differences of preference urged by Maestro Cereale, the Italian conductor, Kartzag, the stage manager, Carl Losseck, Wagnerian tenor, Spurapani, tenor buffo, Jean Paurel, star baritone, Posansky, basso buffo, Mme. Treller-Beinbrich, German soprano, Giulia Sabittini, Italian prima donna and other musical functionaries of the troupe, you will get a fairly accurate idea of the trials and tribulations of a day in an impresario's office.

Mr. Ditrichstein, as Jean Paurel, has given us another striking histrionic portrayal. His work in "The Concert" is well remembered. Paurel, the star baritone of the "Gotham Opera Co.," is idolized by the public. His love affairs are countless, but in Ethel Warren, a young American soprano, lately arrived from Italy, he finds a new and serious object for his devotion. Swayed by his influence in the opera house and his ability to help her in her career Miss Warren responds to his love making, rejecting for the moment Carlo Sonino, a youthful baritone engaged as Paurel's understudy. Paurel's voice suddenly leaves him and Sonino has his opportunity before the curtain drops on a performance of "Don Giovanni." In his grief over his failing power Paurel realizes further that Ethel Warren's love is really with Sonino. He then gives her up and the final curtain closes over his naive telephonic conversation with one of his numberless admirers whom he invites to luncheon "just for us two—no one else."

The plot itself offers little that is convincing or vital but the clever character acting of Mr. Ditrichstein and his associates will carry "The Great Lover" through a theatrical marathon if the reception accorded it by New Yorkers during the first week of its run is a criterion. The scene in Impresario Stapleton's private office is strongly suggestive of the interior of a certain sanctum not far from Thirty-ninth Street and Broadway. Some of the characters, while carefully avoiding substitution that may be libellous in its faithfulness to the original, remind one strikingly of prominent figures in New York's only permanent home of grand opera.

How true to real life is the quarrel between Losseck, the Wagnerian tenor and Mme. Treller-Beinbrich over the howling of the German soprano's pet dog! How, natural, like the children they



Above: Scene from Act 1 of "The Great Lover" at the Longacre Theater, New York. The Principals of the "Gotham Opera Company" Are Shown in Rehearsal. Below, to the Left, Leo Ditrichstein as "Jean Paurel"; to the Right, Leo Ditrichstein and Virginia Fox Brooks

really are at heart, is their sudden and temperamental reconciliation and their departure arm in arm to the savory goose long since ordered on the fire at Luchows! How true to the traditions of the stage are the superstitious precau-

tions of Paurel who shrieks in horror as his valet carelessly drops a mirror to the floor! But Ward, the house press agent, on the hunt for "good stories" about prima donnas should remember that it is the real duty of great operatic press

representatives to keep things out of the papers—not to get them in. Nor do we remember ever having seen a press agent or a reporter pull a note book from his pocket while getting information. It isn't being done. P. M. K.

KREISLER IN CIVIC SERIES OF TOLEDO

Violinist Makes Début in City in League Course—Musical Art Meeting

TOLEDO, OHIO, Nov. 14.—On Wednesday night, Nov. 10, the Civic Music League presented Fritz Kreisler in recital, the third in its series of five concerts. The audience, completely filling the large auditorium, gave Mr. Kreisler a veritable ovation on this his first Toledo appearance. His program comprised the Sonata in A Major, Handel; Fugue in A Major, Tartini; Concerto in E Minor, Mendelssohn, and two groups of short numbers which contained many of his own compositions and arrangements. The enthusiasm of his audience compelled him to repeat a number of these, and he graciously added an encore after the last group. Carl Lamson sup-

plied the highly artistic and sympathetic accompaniments.

The November meeting of the Musical Art Society was held Thursday evening at the Whitney & Currier Hall. The Nold Trio, comprising Helen Johnston Nold, violin; Marjorie Johnston, cello, and Franklin Nold, piano, gave two numbers, Erstes Trio, Op. 49, Mendelssohn, and Walzer Marchen, Op. 54, Schütt. Will Earhart, director of music in Pittsburgh schools, gave a talk on "Allowing credits to school children for studying music with private teachers" which was well received.

Mrs. Mary Willing Meagley is giving a series of lectures with musical illustrations at the Smead School for Girls again this year on "The Appreciation of Music."

On Sunday evening at a special celebration of B'nai Brith day, Mme. Charlotte Nelson Brailey sang "Quando M'eu Vo" from "La Bohème" and "Elegie," Massenet; Abram Ruvinsky played "Zigeunerweisen," Sarasate; Serenade, Arensky, and Minuet, Haydn. Both artists were enthusiastically received and gave encores after each number. Louise Scheuerman and Mrs. Ruvinsky were the accompanists. E. E. O.

JOINT SONG RECITAL PLEASES IN MEMPHIS

Miss Ingram and Mme. Ohrman Win Praise—Blanche Arral in Vaudeville

MEMPHIS, TENN., Nov. 11.—Frances Ingram, contralto, and Mme. Chilson-Ohrman, soprano, appeared in joint recital at the Lyceum Theater last Tuesday evening and gave a program of unusual excellence. An enthusiastic reception was accorded these two charming singers.

In the opening duet from "Lakmé" the splendid ensemble won the audience immediately. Miss Ingram scored heavily with the "Samson and Delilah" aria, "My Heart at Thy Sweet Voice," and Salter's "Cry of Rachel," while Mme. Ohrman was especially effective in a group of French songs. Both singers were called to give three or four encores and as many bows at the conclusion of

the program. As a whole the concert was one of the most pleasing we have had in a dozen years. Mme. Ohrman had the assistance of Arno Dietrich at the piano, and his accompaniments were a feature of the evening. Mr. Fram, assisting Miss Ingram, was also very acceptable. The attraction was booked by the Beethoven Club as the first of its artist concert series.

Blanche Arral is singing at the Orpheum Theater this week and has been well received. She offers the "Mignon" aria, "Je Suis Titania," a song in English and a French song.

"Robin Hood" is the offering at the Lyceum the latter part of this week. The cast includes Ivy Scott.

The Beethoven Club monthly concerts by members began last Saturday afternoon under the direction of Hermine Taenzer. The program was all-American and proved very attractive.

St. John's Methodist Church, one of the largest Southern churches, has adopted the "My Country 'Tis of Thee" as the opening of the services instead of the "Doxology," as heretofore. This practice will continue until the close of the present European war. E. T. W.

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MARY JORDAN GAINS ESTEEM IN RECITAL

Former Century Opera Star Makes Auspicious New York Début in That Field

Exceedingly brilliant was Mary Jordan's recital début in Aeolian Hall on Thursday evening of last week. The former Century Opera star proved conclusively that her contralto voice is well adapted for the subtler demands of the concert platform. Her advent in this field was very much in the nature of a triumph, for the huge audience recalled Miss Jordan again and again, eager to testify to the keen enjoyment derived from her interpretations. The admirable program follows:

"Schlage Doch Gewünschte Stunde," Bach; "Waldgespräch," Schumann; "Nacht und Traume," Schubert; "Drei Zigeunerlieder," Brahms; "Ridondami la Calma," Tosti; "Psyche," Paladilhe; Ariette, Vidal; "The Broken Vase," Arensky; "The Song of Solomon," Moussorgsky; "Two Little Russian Folk Songs," "Speak Not, Beloved," Tschalkowsky; "My Star," Mrs. H. E. A. Beach; "The Grey Wolf," H. T. Burleigh; "The Little Cares," John Hyatt Brewer; "Invocation to Eros," Jean Paul Kürsteiner; "Retreat," Frank La Forge; "War," James H. Rogers.

Miss Jordan seemed not in the slightest degree afflicted with nervousness. She sang the opening number, the Bach song, splendidly. German the contralto enunciates distinctly and her work later on demonstrated that her diction in many languages is good. Schumann's dramatic "Waldgespräch" was also intelligently treated. Miss Jordan's voice has rarely sounded quite so opulent and colorful as it did on this evening. Splendidly restrained was the Schubert song. Joyous and melodious bits are the Brahms Gypsy Songs and Miss Jordan entered fully into their lovely content.

Paladilhe's famous "Psyche" was sung exquisitely; so was the Russian group. Especially haunting was Moussorgsky's "Song of Solomon." Miss Jordan sang the Russian songs in the original tongue, a practice which deserves high commendation. Among the American songs the finest were Kürsteiner's "Invocation to Eros" and Rogers's "War." Burleigh's "Grey Wolf" is hardly an adequate setting of the Symons lines, although the audience favored it highly and it had to be repeated. "The Little Cares" is a conventionally melodious

trifle, dedicated to Miss Jordan. It also had to be repeated.

After her second group the contralto was literally deluged with floral offerings. Beaming with pleasure she added Carpenter's "When I bring to you colored toys." Enthusiasm ran very high throughout the entire evening. But Miss Jordan deserved all the applause showered upon her. She gave of her best, and proved that her best is of a very distinguished order. Kurt Schindler accompanied finely. B. R.

Other critical opinions of Miss Jordan's performance:

Miss Jordan again displayed the fine quality of her voice, which is notably smooth and facile in the lower range, even if it loses a trifle in ascending. She is a singer of serious aims, and her style is tasteful.—*The Times*.

She imparted a musical feeling and intelligence to her work that gave it undeniable interest.—*The Sun*.

Her voice is rich in timbre in the lower and middle register and ample in volume.—*The Tribune*.

She is able to charm both by the quality of her voice and her method of presenting songs.—*The Herald*.

Gertrude Holt Wins Praise in Concert at Durham, N. H.

DURHAM, N. H., Nov. 6.—Gertrude Holt, soprano, was the assisting soloist to the Schubert Male Quartet of Boston, and the Liszt Instrumental Trio, consisting of Barbara Werner, violinist; Katherine Halliday, cellist, and Nathalie Kinsman, pianist and accompanist, in a concert here last evening at the Gymnasium, under the auspices of the New Hampshire College Lecture Course.

The program presented was an interesting one, Mrs. Holt's share of it being confined to groups of English songs. To these songs she gave a joyous interpretation, which together with her clear soprano voice and fascinating stage presence, brought her into high favor with the large audience.

O. G. Villard Elected to Philharmonic Directorate

Oswald Garrison Villard has been elected a director of the Philharmonic Society of New York. Mr. Villard, who is a son of Henry Villard, himself a life-long supporter of the Philharmonic, is president of *The New York Evening Post*. He has long been a regular attendant at the concerts of the Philharmonic Orchestra. America's oldest orchestral organization now has ten directors. The others are Richard Arnold, Mrs. George L. Cheney, James D'W. Cutting, Rudolf E. F. Flinsch, Mrs. William Jay, Felix F. Leifels, Henri Leon Le Roy, Nelson S. Spencer and Samuel A. Tucker.



From the Pacific to the Atlantic

A FEW OPINIONS OF THE ART OF

EVAN WILLIAMS

LOS ANGELES TIMES

He is expressive, too. Decidedly so, slipping a rollicking lilt into "A Song of the Sea," and a tear in his "La Bohème," with an artistry that is masterful and not the least bit stager.

All of which makes his work convincing. He sings to you, not at you, and therein lies the secret of his popularity.

SAN FRANCISCO BULLETIN

Incidentally, other artists talk a great deal about song recitals in English, opera in English, and so on, but they are shy in putting their talk into action. Williams goes ahead and does the thing.

SAN FRANCISCO EXAMINER

For encore Mr. Williams sang "All Through the Night," and sang it with such a finality, such an absolute conviction that I wished from the bottom of my heart that the prima donnas, from Tetrassini and Geraldine Farrar up, had been there to take lessons from him on the manner in which folksongs should be interpreted.

BOSTON HERALD

Mr. Williams has been a favorite here for 20 years. His voice is a virile organ capable of varied expression, a voice that can be at will robust and resonant, tender and moving. * * * An enthusiastic audience of good size was loath to let Mr. Williams leave the stage.

BOSTON AMERICAN

For him Bostonians have a warm place in their hearts, and he was greeted by applause that brought him again and again to the stage after his song groups.

Mr. Williams' program gave splendid opportunity for the merit of his voice. There was pleasing variety in his choice of compositions, and a uniform ability in his rendering which was never mediocre, but always sincere and captivating. The tenor, always good, was never better. To hear Mr. Williams once is to want to hear him again.

BOSTON POST

Evan Williams, tenor, gave a recital yesterday evening in Jordan Hall, before a large audience which did honor to a singer long since acknowledged as a vocalist of uncommon gifts.

NEW YORK TRIBUNE

His voice remains one of the most beautiful organs on the concert stage and his native feeling is always apparent.

NEW YORK HERALD

Among the most enjoyable numbers on the regular program were Hugo Wolf's "Song to Spring," Rubinstein's "The Asra," Dvorak's "Songs That My Mother Taught Me" and Brahms's "The Message." All were sung in clear English and with due regard to the dramatic side of singing songs.

NEW YORK PRESS

In exceptionally good voice, Mr. Williams as usual sang all of his selections in English—even a group of lieder by Hugo Wolf, among which "Secrecy" ("Verborgenheit"), "Weyla's Song" and "Song to Spring" revealed him to best advantage.

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BOSTON NEW YORK

PRESTO! THE GENTLE "MIMI" BECOMES LIVELY "MUSETTA"

This Is the Transition in Operatic Portrayal Accomplished by Ida Cajatti with Her Début at the Metropolitan—This Italian Soprano Went from Soubrette Rôle in an Amateur "Chimes of Normandy" to a "Mimi" that Pleased Puccini Himself

"Mi chiamano Mimi"

THUS singeth the heroine of Puccini's "Bohème," and thus Ida Cajatti has sung in many an opera house. When the young Italian soprano made her début at the Metropolitan on Nov. 19 it was in this same opera, but she had made the transformation from the fragile *Mimi* to the sprightly *Musetta*. That is, the performance was a double début for Signorina Cajatti—in America and in the rôle of *Musetta*. She entered upon this distracting or'cal in the best of spirits, for she had encountered a good omen but a few days before.

"Just before several of my débuts I have found little things which brought me good luck," said the prima donna in her apartment. "One time it was a tiny shoe, and just the other day I picked up on the street a little silver figure of a baby, which I hope will bring me luck at my début."

A New Experience

When Miss Cajatti stepped forth in the second act as *Musetta* last Friday night she had almost a new experience, in giving vent on the stage to the spirited and ebullient side of her nature, such as impressed itself immediately upon her visitors during the half-hour's chat. Asked if she had frequently sung soubrette rôles, such as *Musetta*, she replied that she had usually sung the straight parts such as *Mimi*, *Madama Butterfly*, etc. "When I sang *Mimi* in Leoncavallo's 'Bohème,'" she said, "I had a rôle which called for more coquetry than the Puccini *Mimi*."

That Miss Cajatti has received the apostolic benediction of Puccini for her interpretation of *Mimi* in his "Bohème" is evident from a portrait of the composer which hangs on the singer's walls, bearing this superscription:

Alla valente Mimi
Signorina Ida Cajatti
Ricordo
Giacomo Puccini
Torre de Lago, Nov., 1914.

"When I was singing *Mimi* at Pisa, which is very near Maestro Puccini's place at Torre de Lago," explained the soprano, "he sent a friend of his over

to hear me sing. This friend reported to Puccini that he liked my work and he advised Puccini to go himself and hear me. This he did, and when he returned home, he sent me this photograph to show his approval."

Another incident in connection with



© G. G. Bain

Two Pictures of Ida Cajatti Made Since Her Arrival in America. The Photograph on the Left Was Taken in Her New York Apartment.

the Puccini opera occurred at Bergamo, where Miss Cajatti sang soon after her operatic début. "We sang 'Bohème' there thirty times," she related, "and the townspeople grew to know me so well by sight that when I went along the streets people used to sing to me

Mimi è una Civetta

as *Rodolfo* sings of *Mimi* in the opera."

Brother "Discovered" Her Voice

As she has been described by the daily papers, Miss Cajatti is a "refugee from Trieste," which means chiefly that her family are residents of that city and that she was brought up there. The members of her family were quite as musical as most Italian families, and when she was in her early teens one brother in particular, Umberto, was a student of singing. "One day I was singing the 'Amami, Alfredo' aria from 'Traviata,' and I 'broke' badly on the high notes. Umberto heard me and he said, 'Ah, you are not producing your tones right—you must do so and so.' Then I sang as he told me and the high tones came easily

and purely. How happy was I that I had a voice! And Umberto had discovered it."

Thereupon the Signorina was sent to the Conservatory at Trieste for her vocal training. Somewhat later, in 1907, to be exact, in the nearby town of Capodistria some amateurs were to give a performance of the "Bells of Corneville," or "The Chimes of Normandy," as we know it in America, and Miss Cajatti was called upon to sing the rôle of *Sermolina*. As she related this, she brought forth her book of press cuttings, and there at the very beginning of the volume was the account of this, her first stage appearance, at the age of sixteen. From the notice it was seen that Signorina Ida displayed that "ginger" which thus early showed the possession of gifts as a soubrette which led up to her selection for the rôle of *Musetta*.

cial rôles at the Metropolitan during the last few years.

Répertoire of Two Words

When the visitors entered Miss Cajatti's living room, she bade them, in good English, "Sit down." It might have been supposed, therefore, that this was one foreign artist who had come among us for the first time armed with our own language. Not so, however, for the soprano confessed that her command of English began and ended there. "At the French benefit at the Metropolitan," she added, "I saw an American man with a French woman and when he directed her to 'Sit down,' she didn't know what he meant. I saw, however, that he meant for her to take a seat. So I start my speaking of English with those two words, 'Sit down.'" K. S. C.

Prominent Teacher Weds in York Springs, Pa.

YORK, PA., Nov. 13.—Reba Elizabeth Emmet of York Springs, a prominent musician and musical director of Wesleyan College, Macon, Ga., and Paul Marshall, of Philadelphia, were married last Wednesday. The bride is a graduate of the conservatory of music at Wilson College, Chambersburg. After her graduation from that institution she completed a three years' course at the Leipzig Conservatory of Music, Leipsic. Returning to this country she became the musical director in the department of music at Wesleyan College. This position she held for the past three years and only recently resigned and returned to the home of her parents. G. A. Q.

Organist Quarles Gives Excellent Programs at Cornell University

ITHACA, N. Y., Nov. 16.—James T. Quarles, Cornell University organist, has been giving some excellent programs. On Nov. 12 in his program at Sage Chapel he was assisted by Gertrude Houston Nye, pianist, in the Adagio from Grieg's A Minor Concerto. Mr. Quarles offered "An Elizabethan Idyl," by T. Tertius Noble, organist of St. Thomas's Church, New York. On Nov. 5 the organist played in Bailey Hall the Persian Suite by R. Spaulding Stoughton of Worcester, Mass. In the Svendsen Octet, Op. 3, Mr. Quarles was aided by W. Grant Egbert, Helen Doyle, Paul R. Pope, D. E. Mattern, Miss A. M. Cummings, F. E. Fiske, J. A. Fried and J. C. Schelling.

Negro Chorus Named for Coleridge-Taylor in Charlotte, N. C.

CHARLOTTE, N. C., Nov. 13.—Some of the negro citizens of Charlotte have joined in the organization of the Coleridge-Taylor Choral Union of Charlotte. As a preliminary move in their campaign, they gave on Nov. 8 the familiar "Esther" in costume. The chorus in Oriental costumes suggested "Aida" with a great economy in grease paint. The singers gave the cantata well, accompanied by an orchestra of their own race. J. G. H.

Charlotte Nelson Brailey Granted Divorce

TOLEDO, OHIO, Nov. 5.—Mme. Charlotte Nelson Brailey, the soprano, has been granted a divorce from her husband, Ora L. Brailey, owner of the Princess Theater. In addition Mme. Brailey has been given the household furnishings and \$14,000 alimony. E. E. O.

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WISCONSIN'S GOVERNOR PRAISES MILWAUKEE'S CIVIC ORCHESTRA

In Address at Opening Concert Gov. Philipp Pleds for Continued Support to Municipal Organization—Living Pictures in Oratorio Performance—"Fra Diavolo" Ably Sung—Player Piano as Accompanist in Club's Concert

MILWAUKEE, WIS., Nov. 13.—The municipal Auditorium Symphony Orchestra opened its third season in the main hall of the city auditorium on Sunday afternoon with a concert that was heard by an audience of more than 4000 persons. The really admirable musicianship displayed by the orchestra, the speech by Governor Philipp, and the brilliant pianism of the soloist, Frances Nash, inspired enthusiasm that marked the occasion an auspicious occasion.

Gov. Philipp extolled the orchestra for its quick growth in excellent ensemble and pleaded for continuance of the support the public has given it, pointing to the opportunity the orchestra offers the people for enjoyment and education. The organization never before seemed so worthy the confidence reposed in it; Conductor Zeitz in the face of opposition from the "movie" managers, and though hampered by small resources, has built up an orchestra of forty-five instruments which in last Sunday's concert was equal to giving an interpretation of Haydn's "Surprise" Symphony in a manner worthy the admiration of the discriminating music lover. Bizet's "Carmen" Suite, the Weber "Euryanthe" Overture and Herold's Overture to "Zampa" were other numbers played with finish and noteworthy musical intelligence.

The general admission to the concerts still remains ten cents in the new scale of prices introduced; reserved seats are sold for twenty cents, boxes at thirty-five cents. The new price arrangement seems to have met with the approval of the public, the reserved seats and boxes selling quite as fast as the lowest price seat.

Frances Nash's Success

Miss Nash won a decided success as soloist; she played a Liszt Hungarian

Fantasia brilliantly, exhibiting praiseworthy reserve, clear-cut, fluent technique and a refined style. Her playing was greeted with an ovation and she replied with the Liszt D Flat Etude. The program was opened with a stirring march composed for the occasion by Hermann A. Zeitz, conductor of the orchestra.

The Musikverein gave an exceptionally well-balanced and interesting performance of Max Bruch's oratorio, "The Lay of the Bell," at the Pabst Theater, Tuesday evening, under the direction of Hermann A. Zeitz, the occasion marking the opening of the Musikverein choral season. A novelty of the performance was the introduction on a raised stage at the back of the singers of a series of seven living pictures; the tableaux were posed by members of the Pabst German Stock company and arranged by Franz Kirchner. The seven groups were quite appealing for their simple pictorial beauty and added much to the enjoyment and understanding of the Bruch-Schiller work.

Able Solo Work

The performance was on a high artistic plane, polished and dignified, the singing of the chorus in ensemble and dramatic force quite eclipsing anything achieved by the society for many seasons. The solo parts were ably handled by Elsa Kellner, soprano; Charlotte Peege, contralto; Horatio Connell, baritone, and Einar Linden, tenor. Mrs. Kellner was in fine voice, and Miss Peege displayed a rich contralto. Mr. Connell's admirable voice and musicianship found grateful opportunity in the Bruch music, and Mr. Linden made a favorable impression. The music was excellently set forth by the Auditorium Symphony Orchestra.

A well sung, deftly staged production of Auber's opera, "Fra Diavolo," was viewed at the Pabst Theater, Thursday and Friday evenings, by large audiences.

Members of the Milwaukee Opera Association gave the performance, under the direction of Louis La Valle and William Matchette, the veteran conductor, the presentations indicating careful preparation and conscientious musicianship.

A chorus of eighty voices assisted, singing the music well. The orchestral score was competently played under the authoritative baton of Mr. Matchette. Louis La Valle was a handsome figure as *Diavolo*; his performance was roundly applauded. Ethel Magie sang the part of *Zelinda* with charm and considerable vocal virtuosity, and Catherine Hanley, mezzo-soprano, and Edward Griebel, were much liked as the *Allcash* couple. Ole Holm, tenor; Mrs. O. F. Schmidtil, soprano, and Patricia Norris completed the cast. John Leicht and Allen Klein made a decided hit as the brigands, and Myron Moen was well cast as the innkeeper.

The opera was given a performance at Waukesha Tuesday evening before a capacity house. The singers are members of the Marquette University opera school.

Mme. Sturkow-Ryder Heard

The Deutcher Club musical season was begun with a concert Thursday evening by Mme. Sturkow-Ryder, pianist; Wally Heymar, violinist, and Elsie Harthan, soprano. Mme. Ryder revealed a brilliant technique; a novelty of her performance was a duet in which the second part was played by a mechanical piano player. The player was also used in furnishing accompaniments for the vocal and violin numbers. Mme. Harthan pleased in several numbers, disclosing a sympathetic voice; Miss Heymar invested her interpretations with winning charm. J. E. M.

Fay Foster to Open Wanamaker Series of Composers' Recitals

The first "Composer's Day" at Wanamaker's, New York, will be Dec. 7 and the program will be made up of the works of Fay Foster. Miss Foster has a number of compositions to offer on which the printer's ink is scarcely dry, and two which are still in the hands of the publisher (Boosey & Co.), but which will be issued before the recital. One of the latter, "In the Ilex Shadows," has already been chosen by Paul Du-fault for presentation on his coming Canadian and Australian tours, as has also the charming "Sing a Song of

Roses," lately published by Oliver Ditson and "Springtide of Love," by White-Smith. Charles Norman Granville and Percy Hemus are also singing "Sing a Song of Roses," and Mr. Granville will include "Springtide of Love" in his season's programs, singing it for the first time at "Le Paquet de Noël," Nov. 18, at the Hotel Brevoort.

Tina Lerner-Bachner Obtains Divorce in Reno

Associated Press despatches of Nov. 15 from Reno, Nev., contained the information that Tina Lerner, the Russian pianist and the wife of Louis Bachner, had filed a suit for divorce in the Reno District Court, accusing her husband of cruelty, failure to provide and desertion. They were married in New York on March 27, 1909. Mr. Bachner is now in Berlin, where he is a successful teacher of voice. He was long resident of this country, where he was distinguished as a pianist, making several successful tours. He also taught piano in Boston and Baltimore. Tina Lerner's fame as a pianist has been well established in many tours both in Europe and America. Her concert appearances this winter will be confined largely to the Coast cities.

Reno despatches of Nov. 17 announced the granting of the divorce decree. The plaintiff was given permission to resume her maiden name.

Stransky's Men Awaken Enthusiasm in Middleton, Conn.

MIDDLETON, CONN., Nov. 11.—Eagerly awaited, and rightly so, was the visit of the New York Philharmonic Orchestra, which played here last Saturday. Mr. Stransky and his men provided a genuine treat for the throng which gathered in the Middlesex Theater. On his program were the "Fingal's Cave" Overture, the Scherzo from Berlioz's "Queen Mab" and Tchaikowsky's Fourth Symphony. All were splendidly played. Wynne Pyle, pianist, was heard in Grieg's A Minor Concerto. Her technique was well high impeccable and she possesses interpretative gifts of high order. The concert was under the auspices of the Middlesex Musical Association.

The Budapest Royal Opera opened its season after a delay caused by alterations that were made in the stage house with a performance of Gounod's "Faust."

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NEW YORK (Biltmore Morning Musicales)		February 25
KANSAS CITY	- - - -	March 10
NEW YORK (Mozart Society)	- - - -	April 1

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STUDYING WITH LESCHETIZKY AS IT IMPRESSED CLARENCE BIRD

American Pianist Returns from Prolonged Residence Abroad,
First in Vienna and Later in Florence—Piano Recitals Not
a Flourishing Institution in Italy

By HARRIETTE BROWER

THE American pianist, Clarence Bird, has just returned to his native land after a prolonged residence abroad, and will be heard in New York and other cities during the season.

"I feel I must get acquainted with America," said Mr. Bird in a recent conversation, "or I might say with New York and the East. I was born in Wisconsin and went to Europe when very young. I have lived a good part of my life on the other side.

"I studied a year with Heinrich Barth in Berlin, and then went to Vienna to Leschetizky. You can imagine the contrast I found between the two masters, the one so quiet, thorough, phlegmatic almost, the other so full of fire and flame, so spontaneous, so inspiring.

"Leschetizky was a wonderful teacher. He united in himself the characteristics of various nationalities. He had the German thoroughness and classic spirit, plus the life and fire of the Italians, the elegance and poetry of the Poles, for he was really a Pole. He knew how to adapt himself to people of each nationality, to each student, to bring out the best that is in him.

"Of course one had to undergo some preliminary training at the hands of a *Vorbereiter*, before going to the master for a lesson. One had to form the hand in a rounded position, with the finger joints firm, the wrist and arms supple and so on. There are various technical exercises written down, a couple of études from Czerny, Op. 74, a classical selection and a modern piece to be studied. When these were learned, not before, could the student present himself for a lesson. The Schuett Romance is a good illustration of a modern piece in simple form, as it is such a contrast to the classical number. Schuett was a great friend of the master.

A Lesson with Leschetizky

"All lessons were private, though there were often listeners present. Leschetizky did not play your piece through for you, but illustrated passages at his piano. He expected you to go to his side and see just how he did it, ask questions and be alive to every point. Nothing exasperated him so much as silence or passivity. He talked to you on all subjects, the theater, the opera, facial expression of actors and so on. But everything he said was made to illustrate a point in the music. You would play a very little in the lesson, or you would play a great deal. He sometimes said, 'You think you have had a good lesson because you have played much; one may learn more by listening attentively and not playing.'

We spoke of persons gifted with so-called "natural technique."

"I do not believe there is really such a thing as a natural technique," said the pianist. "A natural technique merely means a natural aptitude and ability to assimilate quickly technical forms. But I have found that those who acquire so easily do not play with the depth of feeling and sincerity of those who have to labor diligently for what they gain. I know that I have had to labor for what I have acquired.

"In regard to memorizing, Leschetizky, as you know, advises learning a bar at a time, or a phrase or two, away from

the piano. I have not followed this plan, simply because, when I know the piece well enough to play it, I know it by heart. When I am sure it is memorized,



Clarence Bird, the American Pianist,
Who Has Just Returned from a Long
Residence in Vienna and Florence

there is no need to test the memory constantly by practising without notes. If I should do so, I might find, after a month, that I had unconsciously been playing the wrong note somewhere; therefore I generally place the notes before me, so as to be quite sure. I always take them with me when traveling; I cannot imagine an artist going on tour without his music. I often read over my pieces with the notes, away from the piano; one does not always need actually to play the notes when studying the piece.

The Fear of Forgetting

"The common fear of pianists is that they may forget when playing in public. The singer or violinist has an accompaniment to help him out, but the pianist is there on the platform, quite alone. It is fatal for him to wonder what is coming next, or anticipate difficulties. He has ear and hand memory to assist him. Having prepared himself thoroughly, he must go before the audience and just play, throwing fear to the winds.

"As to the relative advantages of music study in America or Europe, I suppose one goes to the teacher he selects, wherever that teacher may be. If Leschetizky had lived in America, I would probably not have gone to Vienna. There are plenty of splendid teachers now in America, and surely the best piano playing in the world is to be heard right here in New York.

"I am not making a specialty of mod-

ern compositions, because I do not find many that attract me, that seem to me of great value. I love the old music, Mozart, Haydn and the other old classics. I fear, however, the public doesn't care much for them. Do you think they would relish a Haydn sonata, not one of the brilliant ones, but one that is just simple, sweet and beautiful? There are some bagatelles of Beethoven that appeal to me; not only the seven of Op. 33, but later things. There is a set of eleven, Op. 119, and others, Op. 126. Some of these are charming and not familiar, for no one plays them. They prove that Beethoven when composing the great sonatas and works of his later period, still found time to write delightful, simple, naïve pieces.

Four Years in Florence

"I remained with Leschetizky four years and they were wonderful years. I worked very hard and went through everything that any one could. Subsequently I went to Italy, and resided in Florence. The Italians do not seem to care greatly for piano music; piano recitals do not flourish there. I had heard so much piano music, however, that I was glad to study other phases. Italians live on the opera, and I heard a great deal of opera and many singers during my long sojourn there. Naturally this reacted beneficially on my piano studies. I taught a little, also, not Italians, but Americans, English, Russians or French.

"I have steeped myself in all the beauty and art of Italy for the last four years. Now I am here in my own land once more. I find New York wonderful!"

As Mr. Bird has played in many continental cities with pronounced success, we shall expect much from him this season. (All rights reserved.)

STIEFF BALTIMORE SERIES

Two Programs Given by Popular Artists
with Much Success

BALTIMORE, MD., Nov. 13.—The second in the series of the Stieff public concerts given in the Grand Room of the Stieff Building in North Baltimore Street, took place on Tuesday evening. An exceedingly interesting program was given by Mrs. W. K. Bunbaugh, soprano; Sara Lemer, violinist, and Newell Albright, accompanist. Mrs. Bunbaugh sang songs by Dell'Acqua, Foote, Sickles, Chadwick, MacFadyen and Arditi. Miss Lemer played a group of five numbers by Schubert, a Spanish Dance by Sarasate and a Ballade by Vieuxtemps.

The first recital in the series took place Oct. 28 and consisted of a piano recital by Newell Albright. Mr. Albright played numbers by Brahms, Couperin, Daquin, Debussy, Cyril Scott, Moszkowski, Poldini and Liszt. This series of concerts is proving to be particularly interesting and well attended. It will unquestionably take its place among the important musical events of the season here.

Tulsa, Okla., Faces Busy Musical Season

TULSA, OKLA., Nov. 10.—Local musical activities are gradually increasing. On Nov. 19 Charles W. Clark will appear in recital at Convention Hall, where on Nov. 30 John McCormack will be heard.

Under the auspices of the Hyecha Club, the Girls' Glee Club of Kendall College will give its first concert of the year on Dec. 7, under the direction of Robert Boice Carson. On Jan. 11 a song recital will be given by the Hyecha Club in honor of Mrs. F. S. Clinton, who has been president of the club for ten years. Mr. Carson has been engaged to give the entire program. The Apollo Club will give its first concert in February, under the direction of Charles Dierkes, with Paul Reimers, the tenor, as assisting artist. Other attractions for the season are Paderewski, the Philharmonic Orchestra of New York, the Minneapolis Symphony Orchestra, Lulu Jones Downing and others.

Charles W. Graeff, a singing teacher formerly of New York and more recently of Budapest, has now settled in Berlin.

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MUNICIPAL COURSE OPENED IN PORTLAND

Organist Macfarlane and Mr.
Witherspoon Heard Jointly
in Maine City

PORTLAND, ME., Nov. 13.—The first concert in the Municipal Series was given on Thursday evening with Herbert Witherspoon as the assistant artist. Will C. Macfarlane, the municipal organist, must have been delighted at the warmth and sincerity of his welcome by the great audience. At his appearance a huge basket of flowers was carried to the stage by four men as a token of the great esteem in which he is held. He chose as his opening number Wostenholme's "Sonata alla Handel" and gave a very scholarly performance.

Mr. Witherspoon delighted his audience with his magnificent voice and singing. Preceding his singing of the French aria, "Le Tambour Major," he gave a brief outline for the benefit of those who do not understand the French language. The audience appreciated this and it added to its enjoyment.

The last section of the program was taken up by "Wotan's Farewell" and the "Fire Music" from "Die Walküre." It showed off the orchestral qualities of the organ to perfection, and both Mr. Macfarlane and Mr. Witherspoon were at their best.

The Music Commission is delighted at the way the course tickets have sold. This makes the success of the series a certainty. The report of last year's concerts was most encouraging. The Commission began the year with a substantial balance in hand, and after paying all the expenses of the concerts, including the salary of the organist and the repairs on the organ, they have almost an equal balance to carry over to next year. A. B.

"KAGURA" MUSIC FOR MIKADO

Ancient Ghinto Composition Performed
at Ceremonial of Worship

Emperor Yoshihito, the Crown Prince and the other members of the imperial family worshipped to-day before the imperial sanctuary in the Giyuden Hall, one of the temporary structures erected on the grounds of the ancient palace of Kioto for the accession ceremonies, says an Associated Press despatch of Nov. 11 from Kioto, Japan. A brilliant assemblage of aristocrats and officials filled the hall, and the scene was one of great beauty and color, the dominating note, solemnity.

Throughout the ceremony the "Kagura" music sounded, a Ghinto composition handed down from the dim ages. Tradition has it that the Kagura music was played first while her attendant deities danced before the Sun Goddess, the Emperor's ultimate ancestor, to appease her wrath. The airs now blended in the Kagura music were selected from among ancient songs by Emperor Ichijo, and number thirty-eight. The principal instruments used are harps and flutes. In playing the Kagura the musicians take their seats in two groups, one facing the other.

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SASCHA JACOBSEN

TWO WEEKS OF GOOD MUSIC IN BUFFALO

Povla Frisch and Carl Friedberg
Win Laurels in Club Concerts
—A Week's Opera

BUFFALO, Nov. 19.—The last two weeks have been prolific in musical offerings of exceptional merit. The Chromatic Club, which from a membership of eighty, two years ago, has increased this year to 800, began its season's meetings, Nov. 6, in Orpheus Hall. Carl Friedberg, pianist, presented the afternoon's program. In compositions by Beethoven, Schumann, Brahms and Chopin, he revealed himself as a pianist of rare attainments, gifted beyond the ordinary in his power to express the emotional depths of the music he played. He was particularly happy in the Schumann "Kinderszenen," which he played with delicate humor, and also in the Chopin numbers, which he invested with delicacy and poetic charm. There was a large attendance of members who recalled the pianist many times.

Practically unheralded, a very remarkable singing artist made her first appearance in Buffalo, Nov. 16, for the opening of the Twentieth Century Club's concert series. This singer was the Scandinavian, Povla Frisch. She has a beautiful voice, glowing with color and warmth, which is under perfect control, unusual temperamental gifts, also under control, personal charm and magnetism. In making up her program, Mme. Frisch had the intelligence not to make it unduly long and left the listener in the mood to hear it all over again. Among the numbers she sang were some novelties of exceptional value, as presented by a singer of her gifts, such, for instance, as "La Steppe," by Gretschaninoff; "La Reine de la Mer," by Borodine, and "L'Hymne au Soleil," by Alexandre Georges. Jean Verd, who officiated as accompanist and in addition played two solo numbers, is a gifted pianist. In his solo numbers he won especial distinction in Debussy's "Claire de Lune." Encores and recalls were numerous throughout the evening. Mme. Frisch will sing again in Buffalo, for the Chromatic Club, in January.

The performances given by the San Carlo Opera Company, which sang here the week of Nov. 7, under the local management of Mrs. Mai Davis Smith, were in the aggregate excellent. Especially to be commended were the performances of "Aida," "Cavalleria Rusticana," "Pagliacci," "Rigoletto" and "Tales of

Hoffmann." Chev. Fulgenzio Guerrieri and Chev. Giuseppe Angellini, the musical directors of the company, did excellent work with the orchestra, which was above that of the usual traveling organization, and each of these leaders conducted without score. The chorus was very good, and among the principals the sopranos, Edvige Vaccari, Mary Kaestner and Alice Homer; the tenors, Agostini and Salazar; the baritone, Modesti, and the bass, De Biasi, gave noteworthy performances. The attendance was good throughout the week.

The first free organ recital of the season in Elmwood Music Hall enlisted the services of J. Fred Wolle of Bethlehem, Pa., who played among other things his very fine and scholarly transcription of Bach's "The Art of Fugue." Mr. Wolle prefaced this number by explanatory remarks, as he did also some other compositions heard here for the first time. The playing of Mr. Wolle is artistic and refined to a degree; he held the attention of his audience closely and was heartily applauded. The soloist of the afternoon was Katherine Scott, a local soprano, who in numbers by Bach and Bach-Gounod gave a very good account of herself. W. J. Gomp accompanied the singer sympathetically.

F. H. H.

Pasquale Tallarico Distinguishes Himself in Saginaw Concert

SAGINAW, MICH., Nov. 10.—Members of the Saginaw Canoe Club were given a musical treat last night by Pasquale Tallarico, the brilliant young pianist. This event was the second in a series of three given under the able direction of Mrs. Thomas M. Warren and Miss Lou F. Olp. Mr. Tallarico's program was of an order which would have tested the resources of the finest pianist. He encompassed its difficulties readily and was applauded and encored frequently. Preference was shown for MacDowell's massive sonata, "Tragica."

Pianist Makes Fine Impression Upon Toronto Hearers

TORONTO, CAN., Nov. 13.—A large and appreciative audience greeted Viggo Kihl, pianist, at his recital in the Conservatory of Music Hall on Wednesday evening, when he gave a program of music by Saint-Saëns, Chopin, Rubinstein and Liszt. Mr. Kihl proved himself to be both a finished artist and a sympathetic interpreter. His technique is smooth and the firmness of his touch is not lost even in the most delicate passages. This was specially noticeable in his delightful interpretation of the Chopin Concerto in E Minor (in which he was accompanied on a second piano by Ernest Seitz) and in the Chopin Berceuse.

S. M. M.

STOKOWSKI'S MEN IN WILMINGTON CONCERT

Philadelphia Orchestra Presents
Two Soloists from its Own Ranks

WILMINGTON, DEL., Nov. 17.—When the orchestra leader essays to play in "Powder Town" these days he needs must use tact as well as musical skill and erudition. And that is what Mr. Stokowski and his players from Philadelphia did use in opening their eleventh season in Wilmington, at the Playhouse, Monday night.

And be it said that, although Wilmington is undeniably bound up in the cause of the Allies by reason of its contracts through the Du Ponts to supply them with the sinews of war, nevertheless Schubert's "Unfinished" Symphony was received with the same acclaim as were Daniel Marquarre and Marcel Tabuteau, both Frenchmen, the one with his magic flute and the other with his versatile oboe.

A suite of dances from Grétry's ballet, "Céphale and Procris," opened the concert, providing a delightful light number and instantly singing its way to the hearts of the auditors. Handel's Concerto, for oboe and orchestra, with Mr. Tabuteau as soloist, followed, and Mr. Tabuteau proved himself thorough master of his instrument. The Schubert Symphony, which filled third place, was played with much delicacy of feeling, the performance of the second movement in particular eliciting round after round of applause.

But it remained for Marquarre to awaken the liveliest demonstration. He played Julius Manigold's Concerto for Flute in F Major in a manner which simply swept his auditors off their meta-

phorical feet. One felt, in fact, that if Marquarre had been the Pied Piper not only the children by the grown-ups of Hamelin would have followed him from the town!

To close the concert, Mr. Stokowski and the orchestra played Ippolitow-Iwanow's Suite of Caucasian dances.

The audience was not only large, but was highly appreciative, applauding not merely liberally, but with fine sense of discrimination.

There is some talk of an endeavor to arrange with the orchestra to give a concert for the High School, which possesses an excellent auditorium, seating 1300. The High School itself has an orchestral organization, which last year played Haydn's "Surprise" Symphony and this year aims to present a symphony of even greater technical difficulty.

T. C. H.

Philip Spooner in Tour of Middle West

Philip Spooner, the distinguished New York tenor, is making a short concert trip this week to the Middle West. While in Madison, Wis., he will attend the banquet of his college fraternity. Mr. Spooner expects to return to New York for the first of the musical morning series in the grand ball room of the Hotel Plaza, on Dec. 1, the patronesses of which include Mrs. Vanderbilt, Mrs. Astor, Mrs. Paul Cravath and others prominent in New York society. The program on this occasion will be entirely in French.

Bronx Symphony Society Begins Season

The first of the season's symphony concerts in the Bronx was given on Nov. 6 at Morris High School by the Bronx Symphony Society, composed of seventy-five young men of various professions who were organized by Harry F. Werle, an insurance broker. It is a unique society in that its membership includes men in every walk of life. There are two policemen among the players. The concerts are free and the players receive no remuneration.

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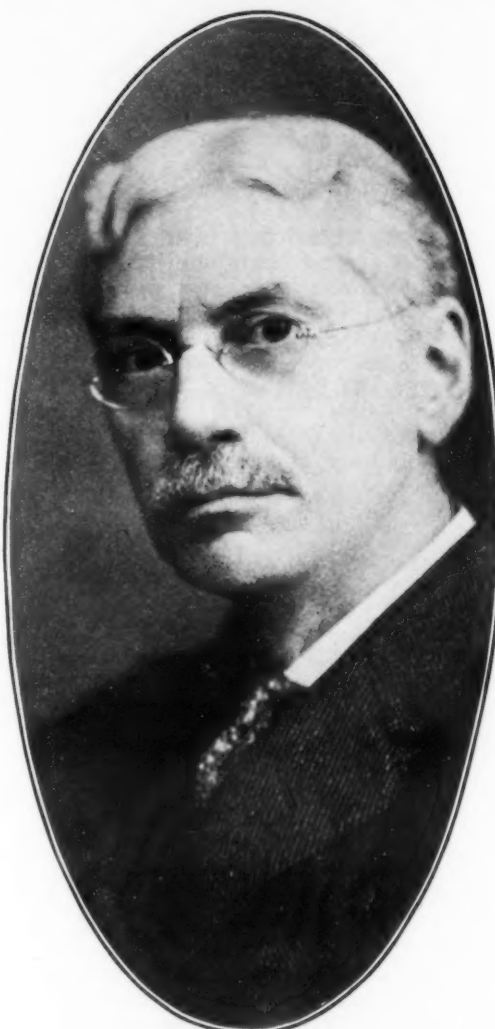
Dr. Enoch Pearson Has Been in Charge Ever Since the Subject Became an Integral Part of the Curriculum Nineteen Years Ago—Splendid Results Accomplished in Both Vocal and Instrumental Study—Rare Individual Talent Developed in Several Instances—Philadelphia Orchestra's School Concerts a Culmination of Work Accomplished under Dr. Pearson's Supervision

PHILADELPHIA, Nov. 20.—The series of free pupils' concerts now being given in a number of the public schools of Philadelphia by the complete Philadelphia Orchestra, under the direction of Leopold Stokowski, through the co-operation of Cyrus H. K. Curtis, proprietor of the *Public Ledger*, may be said to be the culmination of the educational work in music so successfully carried on in the schools of this city for the last nineteen years, under the supervision of Dr. Enoch Pearson. When the Board of Education became convinced that music should be introduced into the schools as a part of the regular curriculum the first thought naturally was to find a man capable of making a success of the work, and after due consideration the decision was reached that Dr. Pearson was the man for the place. It was a decision which the board never has had cause to regret.

So successful has been the work under Dr. Pearson's capable and enthusiastic direction that at present more than one thousand pianos and three hundred talking machines are used in the public schools of the city, while in many of them are orchestras, choruses, glee clubs and musical societies of various sorts, numbering altogether about three hundred, and all carried on outside of regular school hours. These organizations are purely mutual affairs, no paid instructors being permitted, the leaders being the most talented and advanced pupils or the teachers of music. This work, according to Dr. Pearson, has developed at a remarkable rate in the last ten years and has been of the greatest influence in developing musical taste and appreciation, as well as in encouraging and bringing out individual talent among the students.

The work begins with lessons in the elementary schools, where each teacher is required to devote twelve minutes each

day to instruction in reading music at sight. In the high schools sixty minutes is given up to this instruction once each



Dr. Enoch Pearson, Supervisor of Music in the Public Schools of Philadelphia

week, under one of Dr. Pearson's corps of assistants, all of whom are required to report to him in person every day, so that he is at all times thoroughly conversant with all that the teachers are doing.

While the concerts by the Philadelphia Orchestra may be regarded as the attainment of a height in the movement to increase the love for and appreciation of good music in the community, through the medium of the schools, it is by no means the only important step that has been accomplished in this respect. Free organ recitals by leading organists of the city have for several years been given at intervals in the Central High School and the Northeast High School, both of which are supplied with fine pipe organs, and Dr. Pearson has been instrumental in giving the pupils many musical treats. Several famous musicians, through his influence, have visited the schools, among them Mme. Galski and Emma Nevada, both of whom showed great interest in the work, gladly giving of their talent for the enjoyment of the pupils. Josef Hofmann, the pianist, is soon to give a recital in the Philadelphia Normal School for Girls.

One of the most interesting features of the work in which he is engaged, declares Dr. Pearson, is the discovery of

rare individual talent among the younger pupils and the bringing out and fostering of this talent. Many times the gifted little ones are the children of poor parents, who are unable to provide the means for a musical education, and in these cases he makes it a point to secure financial assistance. In this way he has been instrumental in starting several youthful prodigies on the road to success in music, among these being Sascha Jacobson, in whom a wealthy woman was interested, and who for several years has been in Europe, where he is at present a pupil of Carl Flesch. Another, also a violinist, is Israel Feldman, who is studying with Franz Kneisel, in New York.

One Friday afternoon, during the weekly exercises at one of the schools, Dr. Pearson heard a voice that seemed to him full of promise, and he sought out the little girl who was its possessor. Afterwards interviewing her parents, he convinced them that she was fitted for a career as a singer, and they agreed to provide the advantages of good training. This little girl was Vivienne Segal, who this season is singing one of the leading rôles in the production of the light opera, "The Blue Paradise," in New York. Of course, as in this case, the parents often are able to furnish the necessary instruction, but when they are not, Dr. Pearson makes an effort to get the financial aid. At present, he says, he has about four hundred young musicians in charge.

It is not only in his capability as a musician that Dr. Pearson has proved to be eminently fitted for the important work which the Board of Education has entrusted to him. His love of children is apparent, his interest in them ever watchful, and his "live wire" energy and enthusiasm in every branch of the great work are of the sort that is bound to tell. He is not likely ever to forget one eventful afternoon of the German Sängerkongress, held in this city in 1912, when a chorus of 6000 children from the Philadelphia public schools sang under his direction in a manner that literally thrilled the immense audience. On that memorable occasion he was presented by the Mayor, in behalf of the Sängerkongress, with a beautiful gold watch inscribed: "Presented to Enoch W. Pearson by the United Singers of Philadelphia; Twenty-third National Sängerkongress, 1912."

A. L. T.

John Campbell's Parkersburg Recital Proves Enjoyable Event

PARKERSBURG, W. VA., Nov. 14.—Singing finely a program comprising numbers in Italian, German and English, John Campbell, the tenor, quickly intrenched himself in the favor of local music-lovers on Nov. 9, in Trinity Hall, where he gave a recital. Many encores were demanded and generously granted. Skilful accompaniments were played by C. A. Bukey.

Morton Adkins Under Management of Hugo Goerlitz

Morton Adkins, who was a leading baritone of the Century Opera Company, returned to town this week after a most successful concert tour in the West. He has also of late given quite a number of successful recitals in up-State towns. Mr. Adkins has decided not to sing in opera this season, as he wants to devote himself to concerts and oratorio work. He is now under the management of Hugo Goerlitz.

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To the Editor of MUSICAL AMERICA: Allow me to express my appreciation for your greatest of musical publications, MUSICAL AMERICA. It has given me great pleasure. Every student and lover of music should receive it weekly, as I consider it of vital interest to all musicians. Hope for your continued success in all your efforts.

Very truly,
J. EDWARD BOUVIER.
Worcester, Mass., Nov. 1, 1915.

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MELBA TO RESUME PATRIOTIC SERVICE

Wants to Raise \$500,000 for War Charity in Australia—Her Pittsburgh Concert

PITTSBURGH, Nov. 22.—Patriotic in every fibre, Mme. Melba says she is going back to Melbourne, Australia, soon after the first of the year, to sing her way to the \$500,000 goal she is aiming at, every cent of which sum will be devoted to the fund she is raising for the benefit of widows and orphans of Australian soldiers. Mme. Melba opened her heart to the representative of MUSICAL AMERICA at the Hotel Schenley a few days ago.

"What a glorious day it will be when peace comes," said she. "I have already raised \$200,000 for the women and children who have been bereft of their loved ones, and I shall not be satisfied until I have raised the half million. Not one penny of the money received at these concerts will come to me. My duty is to my country. There is not an Australian now at the front who would not give up every drop of his blood in defence of our flag."

"I guess our boys showed the kind of stuff they are made of, when they landed at Gallipoli. The cablegrams told us that they faced shot and shell as they sang that little ditty, 'Get Out and Get Under,' and they sang it in the face of death and sang it as they died. I have lost several relatives, while several others have gone blind as a result of this war, but awful as it is, right or wrong, every mother's son of my native land will not give up until the bugle of peace blows."

Mme. Melba appeared in concert at Carnegie Music Hall and, as might have been expected, was given an ovation. She was accorded splendid assistance by Beatrice Harrison, violoncellist; Robert Parker, baritone, and Frank St. Leger, accompanist. Mme. Melba, whose voice has lost none of its charm, was particularly effective in the Mad Scene from "Hamlet," by Thomas. Her extra numbers included "Anie Laurie" and "John Anderson, My Jo." Miss Harrison proved to be a soloist of extraordinary talent, her Wagner-Becker "Preislied" being particularly pleasing. Mr. Parker has a splendid voice and his enunciation is good.

One of the delightful chamber musicals last week was that by the Litchfield-Hamilton Trio at the Twentieth Century Club. This trio is composed of Mrs. Lawrence Litchfield, pianist; Jan Hamilton, violin, and Boris Hamilton, violoncello. The program included Mozart's C Major Trio, Handel's Sonata in D Major, for violin and piano, and Rachmaninow's "Trio Elégiaque."

Some of Fidelis Zitterbart's unpublished works were played here last week at a recital at Conservatory Hall, the first of a series arranged in honor of the dead Pittsburgh composer. The Sulzner Conservatory String Quartet, composed of Jean De Backer, first violin; William Loesel, second violin; Pierre De Backer, viola, and Joseph Derdeyn, 'cello, assisted by Mrs. Elma Barker Sulzner, contralto, and Lillian Myers, pianist, played these compositions as well as some by Beethoven, Schubert and others.

E. C. S.

John Forsell, the Swedish baritone, has been awarded the King of Württemberg's gold medal for art and science.

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"GET MUSIC IN THE HOMES" SLOGAN OF KANSAS CAMPAIGN

Whole State Made the Campus of University in Community Movement Begun by Dean Butler and Arthur Nevin—"Canned" Lecture Recitals Sent by Mail and Choruses Formed Among the People

TOPEKA, KAN., Nov. 8.—Making Kansans a musical people is the task that has been self-imposed by Dean Harold Butler and Prof. Arthur Nevin of Kansas University. "The whole State of Kansas is the campus of the State university," declared Dean Butler in telling of his plans. "The new ideal of the university is to put in university extension work in music. The musical education is to be delivered to the people and delivered free."

"Canned" music will be put out by the university in the shape of a series of lectures, illustrated with victrola records. The package of music containing the lecture and the records will be sent out to any club or organization which will promise to use them for an evening entertainment. The entertainment must be given free of charge.

Another phase of the music appreciation movement is the plan for better musical education in the public schools. The next Legislature will be asked to pass a law providing for examinations and the issuance of certificates to teachers of music in the public schools. It is believed that such a law will systematize the training of the young children, encourage the study of music and build up more rapidly than anything else a real appreciation among the citizens of the State of good music.

"Get music in the homes," is the new Kansas slogan. To accomplish this end the children can be used most effectively. They love music, and when they can play or sing they will interest their parents. One of the reasons why many people do not like music is because they have been taught the duldest part of the music theory in the public schools by teachers who were not qualified for their work, according to Dean Butler. With trained teachers, children can be taught to love music, he declares.

Community music, which is described as "music by the people and for the people," is the part of the music extension program given over to Professor Nevin.

"No nation can be a musical people," Professor Nevin says, "until everybody makes his own music. Making music is a natural impulse, and it's a crime to smother that impulse." Professor Nevin makes a plea for the simple music, the folksongs, which everyone can love and understand. "When people say they don't like the simple music that comes from the hearts of people, you can put that down to affectation. They are

posing, trying to impress others with their 'highbrow' education."

The organization of choruses in all Kansas towns is the ambition of Professor Nevin. The choruses are to be the people's organizations, everybody is to sing. Mr. Nevin will go to any Kansas town that wants community music and help in the work of organization.

On one point he is determined. Membership in the choruses will not be confined to musicians. In some towns there has been violent opposition on the part of musicians who want only trained singers to sing. This is nonsense, Professor Nevin declares. Everybody has a right to take a part in community music and every voice has a place in the chorus.

Dean Butler and Professor Nevin are spreading the gospel of music for the people through the women's clubs of the State. They make addresses at each district or local meeting and their talks are illustrated. Since they began the work, only a few weeks ago, the interest in their undertaking has spread into almost every county, and they are constantly receiving invitations to send the lectures and records and also to help organize community choruses.

The man who refuses to attend grand opera or concerts given by world-famous artists, because he says he does not understand and does not like music, has found a strong champion in Dean Butler.

"Sometimes we hear people say: 'I don't understand music, but I like it,'" said Dean Butler. "That's the silliest remark anybody ever made. Nobody can enjoy what he cannot understand. Enjoyment comes only from complete understanding and appreciation."

"If a performer sings to an audience in a foreign language, not five people in that audience, except for the musicians who have studied that particular song, will understand it."

"People may like the sound of notes that are sung if they do not understand the words of the song, but as for enjoyment, when they say they enjoy such a performance, it is nonsense. Nobody enjoys a poem that is read in a foreign language, although he might like the sounds of the words or the rhythm."

R. Y.

VETERAN TEACHER RETIRES

John Towers of St. Louis Has Given Instruction to 6000 Pupils

ST. LOUIS, Nov. 8.—Professor John Towers, for many years prominent in St. Louis music circles, and considered the dean of music teachers, left St. Louis last week for Philadelphia, whence he will go to England and devote the remainder of his life to composition.

Professor Towers, who is eighty years old, was struck by a Manchester street car two months ago, and the resulting headaches caused his retirement.

In the many years that he has been

teaching, Professor Towers's carefully compiled records show that more than 6000 pupils have received instruction from him. In another part of the record book, tables with dates show that 3000 of these pupils are now teaching in various parts of the world. Professor Towers's hobby is dates, and he is the author of a dictionary of operas and their composers, giving specific dates for each. His "Dictionary of Operas" contains a record of 28,016 different operas. Another volume gives the birthdays and data of 12,000 living and dead musicians.

Richard Strauss says he is unable to derive musical inspiration from the war.

QUAINT RUSSIAN AND YIDDISH SONGS CHARM

Elizabeth Gutman, Soprano, Presents a Novel Program at Her New York Début

Elizabeth Gutman, a young soprano from Baltimore, gave her first New York recital at Aeolian Hall, Tuesday afternoon, Nov. 16, and succeeded in delighting a large, enthusiastic audience by means of a unique program and a very charming personality. Russians folk songs have usually been used merely as encore numbers, but Miss Gutman came through the trying test of holding an audience for an entire afternoon by a program consisting almost entirely of Russian and Yiddish songs. Most of the songs were unfamiliar to her hearers, but after they had had a taste of such quaint, soothing melodies as "Sleep, Wife, Sleep," "The Herdsman's Love Song," and such piquant, amusing bits as "The Red-haired Family" and "The Cossack's Recompense," they waited eagerly for the group of Yiddish Folk Songs that followed.

Miss Gutman really appeared to greatest advantage in this group, for she caught the plaintive, tragic note, as well as light, humorous, witty touch of the Yiddish melody and transmitted them successfully to her hearers. The fact that she sang the songs in Yiddish did not in any way hinder her audience from appreciating their fine, delicate points, and after each number there was a ripple of laughter or a jolly round of applause. The songs called "A, B, Cs," "Potatoes," "I'm so Pretty" and "Beautiful Rachel" seemed to be the greatest favorites. After this group, Miss Gutman was overwhelmed with flowers. A miscellaneous group followed, containing songs of Sibelius, Wegelius, Josephine Preston Peabody, and a Scotch and Canadian folk songs. The program closed with Russian songs of Moussorgsky, Balakirev, Nikolaff and Paschalov.

Miss Gutman would undoubtedly have been heard to better advantage in a smaller hall, because of the intimate nature of her songs and the limited scope of her voice.

H. B.

Otto Taubmann, the Berlin composer, has written an elaborate new choral work entitled "War and Peace."

The well-known Danish tenor, Wilhelm Herold, has opened an opera school in Copenhagen.

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ECHOES OF MUSIC ABROAD

Dr. Hans Richter to Emerge from His Retirement to Conduct Concerts in Germany—Final Curtain Is Rung Down on Henri Marteau's Ill-fated Connection with Prussian High School of Music—Soldier Pianists of Germany and Austria Continue Their Concert Work—First Mme. Casals and Her 'Cello Again Conspicuous in London's Concert Rooms—Reckless Courage of Soldier Musicians a Source of Anxiety to Officers—Warsaw's Opera Season Opens with a Polish Opera—Elaborate System of Giving Concerts for British Soldiers in France Is Developed—Rosenthal Plays in Berlin

FOLLOWING the tradition established by many celebrities of both sexes, who have officially retired from public activity, Dr. Hans Richter is about to emerge from his tranquility far from the maddening musical throng's ignoble strife, presumably to show that there is still some musical kick left in him.

The eminent Hungarian conductor, whose reputation was built essentially upon his skill as a Wagner interpreter, is going to conduct two Wagner concerts in Dresden and Frankfurt-on-Main. The soloists at these concerts will be Fritz Feinhals, the Munich baritone; Otilie Metzger, the Hamburg contralto, and Ernst Kraus, the Berlin tenor.

This announcement will have special interest for the English musical public, for Dr. Richter was closely identified with England's music life for thirty years before his retirement three years ago. As the conductor of Wagner operas for the Covent Garden "grand seasons," of the Hallé concerts in Manchester and of many of the orchestra concerts in London, he was looked upon as the foremost baton authority in England.

It is an interesting fact that his retirement left the coast clear for another Hungarian conductor, Arthur Nikisch, who was sixty years young the other day, to attain what promised to be even greater popularity in England had not the war cast its blighting shadow upon international artistic friendships.

STILL another development has occurred in the relations of Henri Marteau and the Prussian Royal High School of Music in Charlottenburg. No personal conflict of nationalities in any of the belligerent countries has been more heartily deplored by those immediately concerned than that which has centered upon the distinguished French violinist since the outbreak of the war.

It will be remembered that at the outset Marteau, who was a reserve officer of the French army, was interned along with other aliens in one of the concentration camps. A few months later he was accorded the privilege of practicing two hours a day in the prison quarters. Finally, in the early spring, as the result of an agitation carried on by his German admirers, he was released, though not permitted to leave the country. Instead, he was allowed to settle down at his home in Berlin for the remaining duration of the war.

His contract with the Hochschule, where he had succeeded Joseph Joachim as head of the violin department, still stood, but it was considered out of the question for him to resume his teaching there. A few months ago some—though by no means all—of his colleagues on the Hochschule faculty petitioned the Government to have his salary cancelled on the nominal ground that he belonged to an enemy country. This step aroused the indignation of the fairer-minded German musicians and completely failed of its purpose. It was pointed out at the time that the Government itself had been at fault in engaging him in the first place, as he had been frank to acknowledge that he was a French officer and unwilling to change his citizenship.

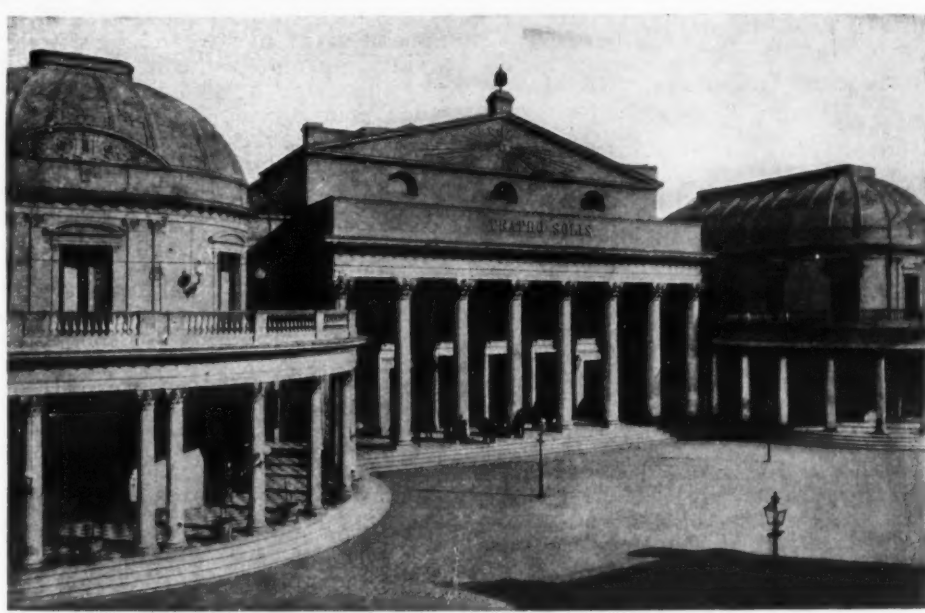
On the 1st of October, however, Marteau's connection with the High School of Music definitely ceased—whether the violinist gracefully resigned, or his official employers quietly dropped him from the payroll or his contract automatically

expired then, deponent saith not. He had been one of the strong men of the institution for six years in all and in that time had established himself as one of the mightiest artists before the German public and one of the most generally admired. Now, however, his German career, however prematurely, has reached the word "Finis."

IT is quite evident that regrets over the drafting of a distinguished artist into the German army may be quite

One of the eleventh-hour engagements Rosenthal has already filled was as soloist of a concert Selmar Meyrowitz, a conductor, gave with the Berlin Philharmonic Orchestra in Berlin. The Austrian pianist's program number was Liszt's Concerto in E Flat.

IT is a rather interesting coincidence that Pablo Casals, as soloist of the New York Philharmonic concerts a fortnight ago, and his former wife, as soloist of one of Sir Henry Wood's Queen



Courtesy of Pan-American Union, Washington, D. C.

The Solis Theater in Montevideo

The City of Montevideo, Uruguay, boasts in its Solis Theater an imposing edifice that covers almost two acres and can seat 3000 spectators. An English tourist recently made the statement that he had seen few theater interiors in Europe that could surpass or even rival it. Many of the greatest celebrities of the operatic and dramatic world, including Tamagno, Patti, Lagrange, Salvini and Bernhardt, have appeared on its stage.

uncalled for, as his military service may not involve any exposure to danger whatever.

When William Bachaus received the official summons last winter some of the admirers of this pianist had a bad quarter of an hour, but anxiety was relieved when it was found that he had been assigned to some clerical position in a military hospital. That he has had time and liberty to continue his practicing, to a limited extent, at any rate, at the same time is now apparent from the fact that he has just given a recital in Berlin.

Ernst von Dohnanyi, too, though called to the colors a couple of months ago, still finds time to pursue his profession. The Hungarian pianist and his violin-playing compatriot, Franz von Vecsey, the erstwhile wonder-child of Mischa Elman's Wunderkind days, have given two concerts of violin and piano sonatas in Berlin this month. Despite the fact that von Vecsey is only twenty-four or five, he is still at large, from a military point of view.

DEPRIVED of his American tour because he is still young enough to be of possible military service to his country, Moriz Rosenthal will kill time this winter by picking up as many engagements in Germany and Austria as he can at this late day, most of the big concert associations having made their arrangements for the season by the time he found he could not come here after all.

Hall concerts in London one day later, played the same work, Haydn's Violoncello Concerto in D. The first Mrs. Casals, who has become a familiar and much admired figure in London concert rooms during the past year, is of Portuguese birth and is now known by her maiden name, Guilhermina Suggia. During her marriage with the great Spanish master of her instrument, she frequently made joint concert appearances with him on the Continent.

The London Philharmonic Society, which will be conducted by Thomas Beecham this winter, has recognized the present agitation in behalf of British composers by arranging to produce five novelties of native origin during the season. These will be Frederick Austin's "Palsgaarde," a series of Danish sketches for orchestra; Arnold Bax's tone-poem, "Spring Fires"; Frank Bridge's tone-poem "Summer"; a "Fantasy," by Balfour Gardiner, and Percy Pitt's "Anactoria," for viola solo and orchestra. Other British works to be played are Frederick Corder's "Elegy" for twenty-four violins and organ; Sir Alexander Mackenzie's "Celtic Suite" for violin and orchestra, and Norman O'Neill's Humoresque.

A noteworthy feature of one of the programs will be Bach's rarely heard Quadruple Concerto for flute, oboe, violin and trumpet. In fact, Bach, Handel, Haydn, Mozart and Beethoven are all to be represented on the programs, despite the protests of the narrow-minded minority against all German music.

THAT music students have demonstrated eloquently that they are not to be reckoned among the "slackers" as regards the war is indicated by the showing made thus far by one London school alone—the Guildhall School of Music. The roll of honor for this institution now numbers between two and three hundred.

This fact came out the other day on the occasion of the annual prize-giving ceremonies of the school, when Landon Ronald, the principal, pointed out that from the first he had urged the male students of military age to go and fight. The war was responsible, he observed, for having created in the minds of some people the belief that the only man who counts is the fighting man and that all who devote themselves to any sort of art are "namby-pambies." But a commanding officer recently told him that the soldier musicians in his company often caused him grave anxiety, as they are inclined to be carried away and expose themselves much more recklessly than the experienced soldier.

Mr. Ronald, who is a half-brother of Henry Russell, of Boston Opera history, has lately started in to conduct opera again after an interval of twenty years. He is now directing some of the performances of Thomas Beecham's popular-priced season of opera in English at the Shaftesbury Theater. As a matter of fact, though he has gained an enviable reputation as an orchestra conductor, he has had little actual experience with opera, as he was only twenty-one when he last conducted a performance. That was at Covent Garden, when Melba and Jean de Reszke appeared in "Faust" under his baton.

SINCE Lena Ashwell made her first experiment with concert-giving for the British soldiers in France ten months ago the system of taking out concert parties, thus begun, has experienced a remarkable development. The well-known English actress has organized innumerable concert parties for the front, and she avers that from the first she has had no difficulty whatever in enlisting singers and instrumentalists for these little companies. Just now she is appealing to the public for funds with which to continue the work, pointing out that the sum of ten dollars covers the expense of one concert.

The way the scheme works out is described by the London *Daily Telegraph*. Two concert parties are continually at work in France, where two "routes" or "concert tours" have been arranged. Of these one is of considerable length, so that the complete tour occupies a full month in the circuit of six base camps; the other tour is shorter, and occupies three weeks only. It is so arranged that just as soon as two of the parties return home two more immediately set out, so that Tommy Atkins is never left for any length of time without the consolation of music. The touring is by no means easy work, as no luxuries attend the means of travel and there is a superabundance of mud.

Of one party Miss Ashwell gives details as an illustration of the way things are done: In twenty-four days it gave nineteen hospital concerts and no fewer than forty-three camp concerts, or sixty-two in all, and meanwhile there was a great deal of traveling from one Y. M. C. A. hut to the next to be done. The accompanist of this party, Theodore Flint, by name, has calculated that on an average he plays about fifty songs a day, so that on this one tour he played 3100 accompaniments and as this was his eighth tour, he played nearly 25,000 accompaniments for the singers and violinists who had crossed the Channel to divert the soldiers. He has become indeed a kind of permanent institution in the British army lines in France.

That the therapeutic power of music has again been attested by these concerts is proved by the words of an eminent physician at the front, who has said that they are worth more to the wounded men than half a dozen nerve specialists.

One of the most interesting facts

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

brought out by the concerts is that the composer in greatest demand at Havre was none other than Johann Sebastian Bach. This, incidentally, comes as a rebuke to that small but noisy section of the British public which has been demanding that even the German classics be included in the boycott of German composers, comprehensible enough insofar as it applies to living Germans.

"BUSINESS as usual" is evidently the slogan of the Warsaw Opera,

regardless of military visitors, bidden or unbidden.

The new season was ushered in on the ninth of last month with a performance of one of the classics of Polish opera, Moniuszko's "Halka," and the applause that greeted it is described as tempestuous.

The composing of "Halka," which has a strongly marked Polish folk character, dates back nearly sixty years, but the music, with its characteristic melodies and rhythms, made a deep impression on new hearers on this occasion for its unusual freshness.

CORRELATION OF THE ARTS

Lecture Delivered by A. L. Manchester Before Texas Clubwomen

GEORGETOWN, TEX., Nov. 14.—Arthur L. Manchester, dean of fine arts of Southwestern University, made an address on Fine Arts Evening, Nov. 11, at the annual meeting of the Texas Federation of Women's Clubs, at Brownwood, speaking of "The Correlation of the Fine Arts." Mr. Manchester pointed out the inter-relationship existing in the principles of the arts of painting, music, sculpture, poetry and architecture, showing that underlying all art production are similar principles and that a study of these co-related art principles would result in a larger appreciation, not only of all art but also of individual arts. The audience numbered 1200.

At the call of Professor Manchester, who is the director, more than fifty new men, together with the ten members of last year's club, reported for examination for membership in the 1915-16

Southwestern University Glee Club. Of these, twenty-five were selected to compete for places on the club, with only ten vacant places to be filled. Dr. Manchester says that, with the best of last year's membership as a nucleus, he can develop the best club Southwestern ever afforded. The new manager, C. R. Hooton of Mineral Wells, is working on arrangements for a tour.

LEGINSKA IN SYRACUSE

Pianist Appears Under Auspices of the Morning Musicals

SYRACUSE, N. Y., Nov. 18.—Ethel Leginska, pianist, appeared in recital here Monday evening under the auspices of the Morning Musicals. Her program was classic in character and her playing of the Liszt "Legend," particularly adapted to her style, elicited much applause.

Mrs. Thomas Dignum of Auburn, N. Y., arranged an interesting Italian program for the Auburn Morning Musicals. Claire Warne, contralto, sang "O mio Fernando," Donizetti; Mrs. Dignum, an aria from "Tosca"; Laura Van Kuran, aria from "La Bohème" and "Lasciatemi morire," Monteverde.

The third recital of the Morning Musicals this week included an octet of strings led by Conrad Becker, vocal numbers by Mrs. Notley and Mrs. Richardson. Laura Van Kuran of the College of Fine Arts sang a group of songs, among them "When Your Dear Hands," and "In Pride of May," by Frank La Forge, for the first time in Syracuse. Elizabeth Griffin, a pupil of La Forge, played a most sympathetic accompaniment.

L. V. K.

German Music Barred at Mikado's Banquet

The second of the great banquets given by Emperor Yoshihito to celebrate his accession to the throne was given in the Nijo Palace on Nov. 18, according to an Associated Press dispatch of that date from Kyoto, Japan. In contrast to the first banquet, when the music was entirely that of old Japan, modern Occidental airs were played by a grand orchestra of artists of the Bodyguard Bands and by the band of the Toyama Military School. Only German music was barred. The musicians rendered selections by French, Russian and Italian composers.

ONE of the most noteworthy of Germany's retired opera singers, Max Schlosser, celebrated his eightieth birthday a few days ago in Munich.

He was over sixty when he sang his farewell at the Munich Court Opera in 1896, after having been one of the vocal pillars of that institution for twenty-eight years. He is one of the few remaining veterans of the great Wagner time who took part in the first "Ring" performances at Bayreuth under the master's personal direction.

J. L. H.

\$13,216 FOR FREE MUSIC

What Twenty-Seven Kansas Towns and Cities Spend Each Year

TOPEKA, KAN., Nov. 27.—Each year twenty-seven Kansas towns and cities spend \$13,216 for band music which is given to the citizens through free concerts in the spring and summer months. In some of the cities part of the money is devoted to other than band music. Topeka uses a part of her budget to maintain a pipe organ in the Auditorium and the same holds true of one or two other cities.

These facts were revealed in an examination of the budgets for 1915 of a large number of Kansas towns made by Homer Talbot, secretary of the Kansas League of Municipalities, with headquarters in Lawrence.

Six first class cities and twenty-one cities of the second class annually include in their budgets a sum of money to procure free music. Hutchinson spends the largest amount of any town in the State, \$6,000 each year. Topeka is second with \$1,500 and Kansas City, Kan., third with \$1,056.

The cities included in the list prepared by Mr. Talbot, with the amount appropriated by each are: First class—Atchison, \$700; Fort Scott, \$320; Hutchinson, about \$6,000; Kansas City, Kan., \$1,056; Pittsburg, \$946.63; Topeka, \$1,500. Sec-

ond class—Abilene, \$600; Arkansas City, \$600; Belleville, \$300; Chanute, \$300; Concordia, \$150; Emporia, \$600; Girard, \$500; Holton, \$400; Humboldt, \$250; Independence, \$300; Kingman, \$250; Larned, \$500; Iola, \$200; Manhattan, \$300; Newton, \$300; Olathe, \$644; Osage City, \$600; Ottawa, \$400; Salina, \$600; Wellington, \$300, and Winfield, \$600.

R. Y.

PROVIDENCE STEINERT SERIES

Damrosch Orchestra and Elman Heard in Satisfying Program

PROVIDENCE, R. I., Nov. 18.—The New York Symphony Orchestra, Walter Damrosch, conductor, with Mischa Elman as soloist, gave a concert in Infantry Hall Wednesday evening under the local management of Albert M. Steinert. A fair sized audience enjoyed the well chosen program and the playing of the orchestra was marked for its smoothness, spirit and finish. Mr. Damrosch and his band brought out all the beauties of Dvorak's Symphony, "The New World," and Percy Grainger's "Shepherd's Hey" was given a splendid rendition.

Mischa Elman chose the Goldmark concerto for his first number and his vigorous style, brilliance of technique, together with his artistic interpretation made a lasting impression. G. F. H.

Negro Tenor Gives Recital at Boston's Jordan Hall

BOSTON, Nov. 12.—Roland W. Hayes, the negro tenor, sang in recital in Jordan Hall last evening, presenting a pleasing program of English, Italian, French and German songs. Mr. Hayes, it will be remembered, won first prize in the vocal department at the contest held in this section by the National Federation of Music Clubs last spring. His is a tenor voice of pleasing quality and unusual range, and in its control he shows evidences of sound schooling. Mr. Hayes is one of the many successful products of the Arthur J. Hubbard vocal studio, this city, under whose guidance he has been studying for several years. He was greeted last evening by a large and enthusiastic audience. William S. Lawrence, pianist-accompanist, assisted him.

W. H. L.

Frances Nash

captivates Milwaukee, Wis. (Nov. 7th, 1915), appearing with Milwaukee Symphony Orchestra, opening concert.

News—"Miss Nash completely captivated the audience. This young pianist plays like a veteran, merging in her art an extraordinary combination of delicate grace and strength. . . . there was a storm of applause."

Eve, Wisconsin—"Miss Frances Nash is an artist. She played the Hungarian Fantasia with a clearness and sweetness that in the woodlands would have interrupted the birds. In the intermission Conductor Seltz was importuned to gain her consent for a return engagement, and he promised to try."

Leader—"Miss Nash's whole soul is poured out at the ends of her fingers, giving her playing a charm not often found in pianists."

Free Press—"Miss Nash scored a pronounced success. . . . She has many sterling qualities to commend attention as an artist of splendid ability. Miss Nash was stormily applauded."

Journal—"Miss Frances Nash showed herself an artist of extraordinary skill and vigor, altogether a pianist of rare attainment. She has set a high standard for the soloists at the concerts."

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STOKOWSKI OFFERS SKRIABINE NOVELTY

"Poème Divin" Found Impressive
in Philadelphia—Sophie
Braslau Soloist

PHILADELPHIA, Nov. 22.—Owing to the inability of Mme. Sembrich to appear as announced, Sophie Braslau, contralto of the Metropolitan Opera Company, was the soloist of the Philadelphia Orchestra's sixth pair of concerts of the season, at the Academy of Music, last Friday afternoon and Saturday evening. The program, which presented Alexander Skriabine's symphony, "Poème Divin," for the first time in America, was as follows:

Overture, "Die verkaufte Braut," Smetana; aria for contralto, "Che farò senza Euridice," Gluck; symphony, "Poème Divin," Skriabine; aria, "Amour viens aider," from "Samson et Dalila," Saint-Saëns; overture fantasy, "Romeo et Juliette," Tchaikovsky.

The Skriabine composition is of the ultra-modern type, in this respect outdoing the Schönberg "Kammer-Symphonie," which was played two weeks ago. It is written in the profuse, thickly-orchestrated style that tends to vagueness and confusion of tonal effect, yet there are in it many passages of marked beauty, in which occur more than one concession to the charms of melodiousness. The instrumentation is skilful in its elaboration, the full orchestra being employed most of the time, frequently with effusive vociferousness. The effect as a whole, however, is one of impressiveness and thrilling intensity. One cannot escape the suggestions of Richard Strauss, nor deny the likeness to Wagner at many points, yet convincing evidences of originality are not absent. The work is in one long movement, but has distinctly marked divisions, supposedly depicting "Luttes" ("Struggles"), "Voluptés" ("Pleasures of the Senses"), and "Jeu Divin" ("Elysium").

The interpretation was highly effective in its illumination of the purpose and meaning of the composer, quite evident being Mr. Stokowski's fondness for this style of music, which he reads with fine powers of perception and elucidation. The orchestra also was in its best form in the remaining numbers of the program.

Miss Braslau, although she faced an audience disappointed by the non-appearance of Mme. Sembrich, scored an emphatic success. Her youthful, unaffected manner added to the effect of her singing, which was that of a sincere and capable artist. There is rare beauty in the full, rich tones of her genuine contralto, which is unusual in its power and range. She won enthusiastic applause after both her numbers, "Che farò senza Euridice," from Gluck's "Orfeo" and "Amour viens aider," from "Samson et Dalila." A. L. T.

Belgian Composers' Works Comprise Mr. Sprague's 34th Toledo Program

TOLEDO, OHIO, Nov. 18.—Herbert Foster Sprague, the organist, began his season recently with his thirty-fourth recital, given in Trinity Church. The program consisted entirely of works by Belgian composers, of whom the following were represented: Lemmens, Franck, Vieuxtemps, Maillly, Loret, Grétry, Radoux-Massart and Callaerts. The works were excellently played. Assisting Mr. Sprague were Harriet Nevitt, mezzo-soprano; Lynnel Reed, violinist, and Harry Twevey, baritone.

Brazilian Pianist Gives Recital for Club in Stuart, Fla.

STUART, FLA., Nov. 20.—The Mozart Club, recently founded by Mrs. J. C. Hancock, engaged Baruellos de Braga, the Brazilian pianist, for a recital in the Lyric Theater on Nov. 19. His program comprised a Sonata, two Gavottes, a Berceuse, Ballade and Variations on a Theme by Gluck, all by Fenster; Beethoven's Sonata, Op. 111; a Bach Prelude and Fugue and three Chopin numbers.

"Carmens" of the past and present were described by Mrs. Everett J. Bardwell in her recent talk before members and guests of the Levana Club, Worcester, Mass.

Brief Extracts from John C. Freund's Public Addresses.

No. 2

When I say that the time has come for us to declare our "Musical Independence," I do not, of course, mean—as some have ridiculously asserted—that we should cease all musical intercourse with Europe, cease to receive foreign artists of distinction, give up the old masters and merely patronize our own musicians, composers and music teachers, but that we should get rid of that domination in all things musical which the Old World—particularly from Berlin and Milan—has exercised over us for years, and which has made us so distrustful of ourselves that we have been shamefully neglectful of the just claims even of our own most able, experienced and talented musicians and teachers!

* * *

I have cautioned students, especially young girls, not to go to Europe, unless they had their talent and ability, and, therefore, their chances of success, tested by experts.

I told them that it was necessary to go properly protected, well supplied with money, that neither living nor tuition was cheaper in Europe than in this country. It might have been years ago.

I explained the foreign moral code, which does not permit a young girl the liberty she enjoys here.

* * *

We must be fair to Europe.

Their code, as I said, differs from ours, especially in what is called the Latin countries.

Young girls—even engaged couples—are not allowed the liberty they have here. If they take it they are considered "fair prey," and the law itself—even in Germany—will not protect them.

As "L'Eclair," a Paris daily paper, said in an article on "Americanisms":

"The American woman, on the street, is, almost at all hours, under the protection, first of custom, then of the law. If she is annoyed or molested, she can call to her aid a policeman or any passer-by."

"With us this is not so!" said "L'Eclair."

* * *

It may be well for me to define the sense in which I use the word "American," in referring to American musicians, composers, music teachers.

I call a man or woman "American" when, whether native or not, a citizen or not, they have severed their relations with the Old World, are in full sympathy with our institutions and have come here to work and earn their bread!

* * *

The year 1848 marks the most important date in our musical history.

It was in that year that the revolutions in Europe started the great German immigration to this country.

It was through the Germans that music began to make its way and to make itself felt all over the United States as an educational force.

* * *

There is one man—a German—whose name should never be forgotten, because of the stand he took at a crucial period in our national musical development.

His name is Theodore Thomas! He was the conductor of the New York Philharmonic.

When, season after season, there was a bad deficit and they came to him and said:

"For Heaven's sake, Thomas, play popular music!" Thomas replied:

"No! I will not go down to the people. I will bring the people up to me!"

And he did!

It was through Theodore Thomas that a standard was fixed which has been more than maintained in this country ever since!

Litchfield-Hambourg Trio Opens Year of Indianapolis Association

INDIANAPOLIS, IND., Nov. 20.—An auspicious opening of the eleventh season of the People's Concert Association was the concert given Nov. 16, in Caleb Mills Hall by the Litchfield-Hambourg Trio, the personnel of which is Jan Hambourg, violinist, Boris Hambourg, 'cellist, and Ethel Litchfield, pianist. Among Boris Hambourg's offerings was his own "Danse Russe." An audience made up of music devotees found every number enjoyable. P. S.

Paderewski in Schenectady Concert

SCHENECTADY, N. Y., Nov. 20.—Ignace Jan Paderewski returned last night to Schenectady, where he recently announced at a Polish convention that all

his work in the future would be devoted to the relief of his fellow-countrymen, and gave a recital in the Union College gymnasium, under the management of Ben Franklin of Albany. The proceeds of the concert will be added to the Polish Relief Fund. Mme. Paderewski sold dolls made by her and photographs of the pianist. The applause was loud and long at the close of Mr. Paderewski's group of Chopin numbers. W. A. H.

Russian Symphony Society's Subscription Concerts

The Russian Symphony Society, Modest Altschuler, conductor, has completed arrangements for its thirteenth season of subscription concerts of Russian music to be given at Carnegie Hall, New York, on the Saturday nights of Jan. 15 and 29, Feb. 19 and March 18.

SYMPHONY SEASON IN KANSAS CITY OPENS

Task of Financing the Orchestra
Finally Accomplished—Amer-
ican Pianist Soloist

KANSAS CITY, Mo., No. 19.—After the Kansas City Orchestral Association had abandoned in despair the undertaking of financing a symphony orchestra, a determined few were brave enough to start afresh the formidable task of securing foundation subscribers and seat subscribers for this season. After months of endless labor and much discouragement barely sufficient funds were raised to maintain the orchestra through a series of six concerts. Kansas City needs a visit from John C. Freund to awaken its many wealthy men to a sense of responsibility as to the city's musical needs.

However, the first concert on Tuesday afternoon in the Shubert Theater was a gratification to the patrons as a very commendable program was given. Carl Busch, conductor, was given an ovation. He had selected the beautiful César Franck Symphony in D Minor which, strangely enough, has never been heard here, for this occasion, and although the men had been in rehearsal only a short time a splendid reading was given.

Other numbers were Weber's "Jubilee" Overture, and the attractive Bizet "Suite L'Arlésienne." Heinrich Rittmeister, the new concertmaster, leads with precision and the second violins have been perceptibly strengthened with Frederick Curth leadings.

Frances Nash, a young American pianist, was the soloist, playing the Liszt Hungarian Fantasia with the orchestra; she displayed facile technique and has an excellent sense of rhythm and good style; she was much applauded.

On Sunday afternoon, the first "Pop" concert of the Symphony Orchestra was given, with Carl Busch conducting. Convention Hall was filled with 7000 music-lovers who were anxious to avail themselves of hearing the orchestra for the small sum of ten and twenty-five cents. Charles Horner, of the Horner Institute, was most instrumental in carrying out this commendable plan and much credit is due him for its success. A fine program was given, including solos by Roland Witte, baritone, and Winfred Repp, soprano.

Lucile Vogel, a young pianist, who gave such an excellent account of herself in her recital last season, was heard again on Monday night in Morton's Hall. Miss Vogel is a product of the famous Leschetizky school and is an artist capable of entering wider fields. She played the Bach-Busoni Toccata and Fugue, the Buior-Chopin Sonata, Debussy's "Jardins sous la Pluie," and "Reflets dans l'eau" and Tchaikovsky's Variations on an original theme in F Major. While Miss Vogel gave a thoroughly traditional interpretation to the Fugue, but without the severity of the usual performance and this enhanced its beauties materially. Her tone is surprisingly voluminous at times while she is capable of the most delicate shading and beautiful tone coloring as was apparent in her Debussy tone pictures.

On Friday night, the first free concert in the series planned for the winter by the Civic and Philanthropic Committee of the Kansas City Musical Club, was given in the Westport High School before a large audience. These concerts are for the purpose of popularizing American music and the programs are made up entirely of such music. Some of the best talent in the club participated and a splendid program was heard.

Sarah Ellen Barnes gave the first in her series of lectures upon the symphony programs Monday morning. M. R. M.

Francis Rogers Recitals in New Haven and New York

Francis Rogers will give a song recital in Lampion Hall, New Haven, Thursday evening, Dec. 9, under the auspices of the Yale School of Music. His New York recital is fixed for Tuesday afternoon, Dec. 14, at the Punch and Judy Theater, 155 West Forty-ninth Street. The program will include a number of new, as well as unfamiliar old songs.

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SUNDAY CONCERT SERIES BEGINS IN DENTON, TEX.

Kirk Towns, Baritone, Soloist in Introductory Event of Course Given by College Music Faculty

DENTON, TEX., Nov. 13.—The music school of the College of Industrial Arts at Denton is adding a study course for the appreciation of music to the already broad cultural courses of the college—such a course as will interest each one of the 725 students and also give the members of the faculty and their friends an opportunity to listen to the best in music. Programs are being arranged to be given every three or four weeks during the winter on Sunday afternoons from four to five, members of the college music faculty appearing and also such students as are ready to appear, assisted by outside artists whenever possible. Music in all its forms will make up the programs—piano, voice and violin numbers and trios composed for piano, violin and cello. The concerts will be complimentary to the college and its friends and special invitations have been issued to the clubwomen of Denton, members of the Shakespeare and Ariel clubs.

The college music faculty is made up of Helen Norfleet, director of piano music, who recently gave the opening concert of the Texas Woman's Fair, a pupil of Krüger and Harold von Mickwitz; Clara Waldron, pupil of Harry R. Detweiler, Chicago; Lessie Lindsey, pupil of Traewke and of Rudolph Ganz in Berlin; Selma Tietze, pupil of Krüger and Mickwitz, Alma Ault of Fort Worth, graduate of the Conservatory der Musik, Cologne, Germany, teacher of violin and director of the college orchestra, and Albert G. Pfaff, a student for years in New York and under Oscar Seagle in Paris, director of the department of voice.

The first of the Sunday afternoon music hour series took place in the College Auditorium, Oct. 31, in the presence of about 800 persons. The entire program was given by Kirk Towns, the distinguished baritone, dean of the fine arts department of the Southern Methodist

University at Dallas. Mr. Towns's program embraced varied schools and styles, beginning, as it did, with the dramatic Prologue from "Pagliacci," and continuing through old English ballads and German *lieder* to a piece of American realism—"The Pauper's Drive," by Sidney Homer. Possessing a splendid voice, under perfect control, Mr. Towns was able to awaken in his hearers complete responsiveness to all the moods evoked by his songs.

Mardones Sued by Booking and Promoting Corporation

The Booking and Promoting Corporation has begun proceedings in the Supreme Court to collect \$2,804.49 from José Mardones, basso, of the Boston Opera Company and Pavlowa Ballet Russe. The agency says that its predecessor, Allen Cahill, Inc., entered into an agreement with the basso to handle his affairs for the current season at a return of 20 per cent of the gross receipts. In exchange for Mardones's promise to appoint the Cahill corporation his exclusive agents, the papers say, the Booking and Promoting Corporation, which succeeded to its contracts, booked a number of concerts for him for the coming winter.

Shortly after he had signed the contract, however, it is alleged, the singer notified his agents that he had agreed to appear with the Pavlowa Ballet, Inc., for a period of fifteen weeks, at the salary of \$300 per week. The agents say that they are entitled to receive a percentage of the singer's earnings in return for their exertions in his behalf, amounting to \$2,804.49. For this amount they demand judgment.

To Arrange White House Musicales

Henry Junge of Steinway & Sons, who is in charge of the musical details of the White House Musicales at Washington, states that these events are to take place at the end of February and in March. Miss Wilson has requested Mr. Junge to submit a list of artists, whose engagements permit them to appear at that period.

PAID \$100 A SEAT FOR THIS VIOLIN RECITAL

Contribution of a Number of Colorado Springs Admirers of Talented Young Artist

COLORADO SPRINGS, COL., Nov. 15.—The musical season began most fittingly with the recital given at "The Burns" on Oct. 22 by Fritz Kreisler. This was the first of the four artist concerts to be given this winter by the Musical Club. A capacity house received Mr. Kreisler with unbounded enthusiasm. Two previous local hearings had obtained for this great artist a place in the esteem of music-lovers hardly equaled by any others.

On the evening of Nov. 5, Victor Polant, violinist, was heard at Perkins Hall in a farewell benefit concert previous to his departure for study in New York. The war compelled Mr. Polant to abandon his studios under Rapoldi at the Royal Conservatory, Dresden, and so he returned to his home.

The impression made by this artist of seventeen years at this final concert was even finer than in his several preceding hearings. The critics generally commented on the fact that, in addition to his unusual technical ability, he showed temperamental qualities, a sweep and a fire that had previously been indicated in much lesser degree.

A number of patrons purchased single seats for this recital at \$100 each and the receipts have been further augmented by many gifts to the fund which will pay Mr. Polant's expenses for a year of study. That recognition of his remarkable ability extended beyond the limits of his own State was pleasantly made known this week when a check for \$100, to be added to the local fund, was received from Jacob H. Schiff of New York. Mr. Polant's program was as follows:

Sonata in E Minor, Corelli; Concerto in G Minor, Bruch; "La Folia," Corelli; "Chanson Louis XIII and Pavane," Couperin-Kreisler; "Sicilienne," Zimbalist; Menuet, Zimbalist; "Pierrot Serenade," A. Randegger, Jr.; Mazourka, Zarzycki.

As previously, Wilhelm Schmidt was the able accompanist.

The Colorado Springs branch of the American Music Society offers monthly programs of distinction, and there is

always a long waiting list of applicants for membership. The following was the first of this season's programs:

"Tendre Aveu," Schuett; "Novellette," MacDowell, Wilma Shillady, pianist; "Love's Jester," Campbell-Tipton; "A Fool's Soliloquy," Mr. Boch, tenor; "Romance," Beach; "Bavarian Dances," Elgar, Mrs. Daniel Thatcher, violinist; "Before a Crucifix," La Forge; "The Star," Rogers; "Alone," Watts; Mrs. H. H. Seldomridge, soprano; "Allegro Appassionato," Saint-Saëns, Frances Bogue, pianist; "Chant Religieux," and "Chant Sans Paroles," Tschalkowsky, Mrs. Briscoe and Mrs. Thatcher, violinists; Mrs. Faust, pianist. T. M. F.

Margaret Anderton in Musicales with Piano Causerie at Allston, Mass.

ALLSTON, MASS.—What was called a "Musical with Piano Causerie" was given before the local Brightelmstone Club by Margaret Anderton, the pianist, of New York. Miss Anderton was insistently applauded after playing a unique program of works by Grieg, Schumann, Scriabine, Korngold, Chopin and Liszt. Interesting, also, were the word-pictures supplied by Miss Anderton.

Philadelphian Gets Post Vacated by Organist Now in British Army

PHILADELPHIA, PA., Nov. 15.—Lewis A. Wadlow, at present organist and choir director at St. Peter's Church, Philadelphia, has been appointed to the same position at St. Mark's Episcopal Church, beginning Nov. 28, to replace F. Avery Jones, who resigned last June to return to England and join the British army. A. L. T.

Kendall Banning Weds

Kendall Banning, magazine editor and author of a number of poems which have been set to music by Gena Branscombe, Mabel Daniels and others, was married in New York, Nov. 15, to Dorothy Carter Sanders, of New York and Kentucky. Mr. Banning's first wife, who died several years ago, was prominent as a concert singer.

An interesting development in the art of violin-making is the carrying out of the ideas of James H. Ingram, of Charlotte, N. C. Utilizing the plan of having the sound waves from his violin travel *with* instead of *across* the grain of the wood, he has made some remarkably resonant and mellow instruments.

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Photo by Matsene

Philadelphia Record, Nov. 13

Villani, as Floria Tosca, was a dream of loveliness, giving to the part a much more spiritual character than heretofore seen and rising to the dramatic heights of acting and song in so marvelous a manner that she held the audience in a spell. She visualized the part, making the rôle one of the period to which it belongs, in manner and costume, in an exquisitely appropriate fashion. Her facial expression was a study in itself, so subtle, so illumined and so full of fire and determination. It is doubtful if any soprano has ever either acted this difficult part so well or sung the music so gloriously, in this city.

Philadelphia Press, Nov. 13

In this rôle the full beauty of her clear, dramatic soprano was revealed. As "Floria," on Monday night, she effaced herself with true artistic perception so as to blend into the dominant pattern of the orchestra. But last night she was the dominant figure. The orchestra merely embellished and transfigured the tones of her glorious voice.

Evening Ledger, Nov. 13

Distinctive success attended Mme. Villani's impersonation, which, singularly, unified the proceedings. It was individual, for it had an integral Latin

VILLANI

CAPTIVATES
PHILADELPHIA

AS

"TOSCA"

temperament denied any alien to the blood. She has histrionic gifts of fine adaptation to the Sardou libretto. Vocally she revealed uniformity of resonance and opulence of color. Her style was fitted to the Puccini music, and she never succumbed to the temptation inherent in the theatricalism of the piece to rant half-spoken text.

Philadelphia Enquirer, Nov. 3

Philadelphians had another opportunity to note the artistic stature of Mme. Villani, who sustained the title rôle with great vocal ability. Her flexible voice is of a fine timbre and she sings easily. Her "Love and Music" number in the second act was charmingly sung with deep pathos. Both visually and vocally she was eminently satisfying.

Public Ledger, Nov. 13

It was the anguish of the lovelorn woman rather than the sophisticated emotion of the limelit prima donna that she strove to convey. "Vissi d'Arte" was beautifully sung and long applauded. Her emotional capacity as an actress and her power to project her dramatic instinct, are considerable and convincing.

SCHÖNBERG POEM IN FIRST HEARING

Philharmonic Gives His "Pelléas"
Initial Performance in This
Country

Arnold Schönberg's tone poem, "Pelléas and Mélisande," received its first American performance at the New York Philharmonic concert on Thursday evening of last week, being the principal item of a program which, in its entirety, read as follows:

Goldmark, Overture, "Spring," Op. 36; Liszt, "Der Fischerknabe," "Die Lorelei," Songs with Orchestra, Emmy Destinn; Arnold Schönberg, Symphonic Poem, "Pelléas and Mélisande"; Saint-Saëns, "Mon cœur s'ouvre à ta voix," from "Samson et Dalila," Emmy Destinn; Rimsky-Korsakoff, "Capriccio Espagnol."

Local concertgoers have now heard six works by this strange personage, so extensively and acrimoniously debated, yet so little understood. But except for the "Kammersymphonie," done semi-privately a fortnight ago before the so-called Friends of Music, nothing representative of the later or fully emancipated (some would have it "completely lunatic") Schönberg, who before the war threatened a veritable musical holocaust in Europe, has been made known here—nothing, that is, unless we except a little set of acrid piano pieces played by Leo Ornstein last spring. But these hid their diminished heads and passed more or less unnoticed because of their proximity to the far more fiery gospel of the young prophet himself, which was vehemently preached at this concert. The few inconsequential songs sung by Reinold Werrenrath a year earlier attracted disproportionate attention just because the name of Schönberg was affixed to them. Something of the sort might be said of the far more engaging string quartet introduced by the Flonzaleys and the sextet proffered by the Kneisels. But while dire rumors proceeded from Chicago and Boston, whose respective orchestras ventured intrepidly into the grisly terrors of the "Five Orchestral Pieces" of undiluted "third period" Schönberg, New York basked in blissful ignorance of what the whole wild pother was about. Some were content that it should be so; the clairvoyant spirits of advancement thundered in the index and hinted darkly at philistinism and other unpleasantness of the sort.

In the strictest sense Mr. Stransky's presentation of "Pelléas and Mélisande" does not remedy matters. It, too, is an early work—Op. 5, to be circumstantial—written a dozen or more years ago, well before the composer blazed the trail of supposedly aesthetic obliquity. Strangely enough, it belongs practically to the period which first knew Debussy's ideal transmutation of Maeterlinck's tragic and mystic play. The opportunity for comparison is, therefore, enhanced. But before proceeding to a deeper examination of the work, it may be said that in point of community of spirit Debussy and Maeterlinck stand in infinitely closer relation than Maeterlinck and Schönberg.

The Teutonic "Pelléas" is a tone poem wrought on the structural and emotional lines of the larger orchestral works of Strauss. One can discern in it the remains of the old symphonic form, freely conditioned by poetic exigencies even as one can in "Heldenleben," "Zarathustra" and the "Domestica." Its instrumental requisitions are as large, if



Photo by Dover Street Studios

A sterling artist is Louise Edvina, who last week made her début for the season with the Chicago Opera Company, in Chicago. Mme. Edvina was a prominent member of the Covent Garden Opera Company in London for several seasons.

not larger than these (it demands more than a hundred players) and it plays for forty-five minutes. It purports to follow closely the unfoldment of the poem. A dark introduction may be said to portray the somber forest of the first scene. Then follow in due time thematic labels denoting *Mélisande Golaud, Pelléas*. A sort of *scherzando* passage pictures *Mélisande's* playful sporting with *Golaud's* ring, leading ultimately to a love scene and thereafter to an horrendous climax, then to tristful reminiscences of the beginning and the final consummation of tragedy. But imagination need not strain itself to follow these episodes, for the work, once the title is known, can be listened to as absolute music without any serious loss of pictorial detail.

And yet the "Pelléas" of Schönberg is not the "Pelléas" we know, the "Pelléas" subtly and perfectly defined for us by Debussy. That a German should apprehend and voice in an exact equivalent of musical investiture the mysticism of the Belgian poet was not to be thought. Nor has this composer. His "Pelléas" by any other name would still be amply valid and significant. Such impressionism as it contains is of an unmistakably Teutonic profile. Schönberg's "Pelléas" is as full-blooded as Debussy's is incorporeal. Its passion and stress are as much of the material plane as are Debussy's of the subliminal.

But, however direct or otherwise its application to the programmatic subject, it is a publication of potent sincerity, of violent, not to say virulent, emotional urge. The fateful orchestral explosions have a terrible, an overmastering force of passion. But it is the passion of the nether pit and does not lead to realms of light. Schönberg, like Strauss, like a hundred other moderns, lacks the purity and loftiness of redemptive spiritual vision. Like *Jean-Christophe* he dwells on a plateau swept by clouds and the gusts of tempest; but unlike him, he knows not the glittering peaks, scaling

which he can bathe in the sun's radiance. He can be magical, but not beneficently so.

"Pelléas" owes not a little to Wagner. It owes also much to Strauss and Strauss owes much to it. Various serpentine thematic contours were born in the Strauss tone poems. Various orchestral effects and acid dissonances Strauss used in "Elektra" and "Rosenkavalier." The independence of counterpoint also speaks of Strauss. Yet the technical facility is prodigious and many instrumental devices startling and unusual if not always impressive—they must have seemed trebly as bold when "Pelléas" first appeared. Of euphony and lyrical effusion there is not a little, though the melodic flow is often sentimental and never original.

The Philharmonic played this music with impeccable smoothness and grandiloquent power. Mr. Stransky spared no pains in rehearsing the work and the result told. The lights were lowered during its performance and the audience applauded cordially at the close. The other orchestral numbers were Goldmark's "Spring" Overture and Rimsky-Korsakoff's "Capriccio Espagnol."

Mme. Destinn was the soloist, singing the "Samson and Delilah" aria, and Liszt's "Fisher Boy" and "Lorelei." In a voice even fresher and purer of quality than it was last year, she delivered these numbers with exceptional insight and feeling, the two Liszt songs revealing subtle powers of *lieder* interpretation not usually characteristic of an operatic artist. H. F. P.

Other critical opinions of the Schönberg novelty:

Schönberg's "Pelléas and Mélisande" can hardly be called important. What is beautiful is imitative; what is original has no large message to communicate.—*The Sun*.

Unquestionably an interesting composition—without doubt one of significant importance—this symphonic poem reflects rare qualities of description.—*The World*.

The composer has succeeded well in creating a mystic atmosphere, and some of the details of the story are depicted as clearly as one could expect music to picture them.—*The Herald*.

Many thanks for your
welcome. It gives me the
greatest pleasure to return to
America where I have already found the public so inspiring and sympathetic. I am
very truly,
Louise Edvina

(Many thanks for your welcome. It gives me the greatest pleasure to return to America where I have already found the public so inspiring and sympathetic. I am very truly, Louise Edvina.)

NORFOLK ARTIST RECITALS

Kitty Cheatham and Spalding Delight
Hearers—Festival Plans

NORFOLK, VA., Nov. 20. — Albert Spalding, the violinist, gave a recital here on the 15th, which proved to be one of the most enjoyable given in Norfolk in many months.

Kitty Cheatham opened the season for the Norfolk Music Club on Tuesday night, Nov. 16. She appeared before a splendid audience, and met with unusual success.

The series of morning musicales that have been given in Stieff Hall closed with a lecture-recital on "Edward MacDowell, His Work and His Ideals," by Walter Edward Howe, in which he was assisted by Mrs. S. H. MacDowell (soprano). The recitals preceding this in the series were violin, song and piano recitals by Charles Borjes.

There is much talk of the proposed festival which is being backed by some of Norfolk's most prominent business men, and which is to be under the musical guidance of C. Mortimer Wiske. There has also been considerable talk about another festival which one of the New York Management Bureau is endeavoring to put on. Whether or not this last named affair gets a foothold here remains to be seen. Well, the more, the merrier!

R. V. S.

Greta Torpadie Sings in Baltimore
Benefit

Greta Torpadie, the young soprano, was heard in Baltimore on Nov. 17 at an important charity concert for the benefit of the French and Italian war fund. The concert was arranged by Mrs. Kirby Flower Smith, who is very prominent in Baltimore, and was attended by a large audience composed of the city's fashionable and musical people. Miss Torpadie sang several groups of quaint songs in French and English in costume, and accompanied herself on a guitar. Another feature of the concert was the singing of national hymns by a large chorus.

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BRINGS GRANADOS AGAIN TO THE FORE

Schelling's New York Program
Presents Three New Pieces
by Spanish Composer

Ernest Schelling's vogue has increased greatly of recent years, though his New York appearances are not as numerous as they ought to be. Last season, for example, he played here only once and that in behalf of charity. On Wednesday afternoon of last week Carnegie Hall was so well filled for the only local recital of his announced for the winter as to suggest the wisdom of arranging for several others.

The passing of years is finely mellowing Mr. Schelling's playing. His art sounds a deeper note than it used to. His powers are taking on a subtler aspect, a wider range of appeal. The healthy exuberance always characteristic of his playing still vitalizes it, but controlled by a maturer perception and a firmer sense of balance that go far to mitigate its former tendency to excesses and enhance the power of its eloquence and specifically musical charm. In virility, intelligence and breadth, Mr. Schelling's performances rank second to few, if any, pianists to-day, and he is never mawkish or languishing. There are about as few clouds or shadows in his performances as in those of Percy Grainger, and no serious limitations in the process of encompassing a diversity of styles.

Last week Mr. Schelling began with a finely conceived and firmly executed

presentation of Beethoven's "Appassionata," the dominant mood and spirit of the first and third movements of which he was especially happy in sounding. Paderewski's early-written but fanciful and engrossing "Variations and Fugue," as given by Mr. Schelling, readily explain why the composer selected the American artist to substitute for him at the Polish celebrations a few years ago. Yet one regretted that he had not played instead the noble set of Opus 23.

A Chopin group was followed by a puerile Alkan bit of description called "Le Tambour bat dans les Champs," which not even Mr. Schelling's vigorous performance could make acceptable; and by a delightfully atmospheric and well climaxed piece by the Swiss, Emile Blanchet, "In the Garden of the Old Seraglio"—music fascinatingly oriental and stirringly climaxed.

Granados, who is enjoying a merited vogue at present, was represented by compositions new to this country in two Spanish dances in D Major and E Minor (not A Major, as the program related) and a military march written for the King of Spain and later arranged for piano. The march is conventional but the dances (they are two of a set) are insinuating in rhythm and melodic grace, replete with piquantly suggestive details, and poetic in atmosphere. How fully in sympathy with such music Mr. Schelling is, he proved in this composer's "Goyescas" some years past. In the present case he was equally felicitous.

The Liszt "Lac de Wallenstad" and the transcription of the "Liebestod" ended the program which had to be amplified by several encores. H. F. P.

ENLARGE SALT LAKE SOCIETY

To Double Musical Arts Membership—
Plan Music Building

SALT LAKE CITY, UTAH, Nov. 16.—At a recent meeting held by the Musical Arts Society of Utah, a campaign was announced to double the membership of the society, which at present numbers 300. The society reports money in the treasury and no debts, and with a future membership of 800 or more, there will be ample means at hand with which to bring great artists to the city. It is more than a dream of the organization to have the power and opportunity to build in Salt Lake an academy of music, with concert halls, lecture room and a great musical library. Officers and directors of the Musical Arts Society are:

Rev. Elmer I. Goshen, president, and Mrs. Daniel Alexander secretary-treasurer, with W. Mont Ferry, Mrs. Emma Ramsey Morris, John D. Spencer and R. W. Daynes, directors.

The music department of the Latter Day Saints' University is now fully organized. This marks the first time in the history of the institution that a music department with a music faculty has charge of the vocal and instrumental work of the school. B. Cecil Gates has been made head of the department, assisted by Romonia Hyde, teacher of violin, and C. J. Hawkins, band and orchestra. There have already been organized a chorus of ninety-six voices, an orchestra of twenty-six pieces and a double quartet for girls and a trio.

Z. A. S.

Chorus Sings Jewish Music on East Side

In the Straus Auditorium of the Educational Alliance, New York, an Evening of Jewish Songs by the Paole Zion Singing Society was given on Sunday evening Nov. 21. The program included folk-songs and numbers by Mendelssohn and Imber.

Alberta Carina in Liederkrantz Concert

Alberta Carina was one of the soloists at a concert given recently by the German Liederkrantz of New York. She sang the "Habanera" from "Carmen" and the Polonaise from "Mignon," both in costume, and received an exceptionally warm welcome.

DES MOINES CONCERT COURSE ABANDONED

Three Separate Series Found
Too Many to Receive Ade-
quate Financial Support

DES MOINES, IOWA, Nov. 17.—To Mme. Galski fell the honor of opening this city's musical season late last month. It had been several years since this famous soprano visited us and she was greeted by a splendid audience, many of whom came from other towns to hear her. Mme. Galski gave of her best and her hearers gave unmistakable evidence of their enjoyment.

The concert was the first and last number of the "All-Star Course" attempted in this city under the remote guidance of Charles L. Wagner of New York, through his local agent, Roland G. McCurdy. Other artists announced for the course were Frances Alda, Mary Garden, Alice Nielsen, John McCormack and Josef Hofmann as assisting artist with the New York Symphony Orchestra. But by the time of the Alda concert there were insufficient receipts in the box office to cover the contract, whereupon Mme. Alda and Mr. LaForge made a hasty departure for their next engagement, leaving Roderick White, violinist, to provide the entire program for the audience, some of whom had motored here from towns fifty miles away. This second concert being a financial failure, the remainder of the course was cancelled, proving that three independent courses are too many in Des Moines. This leaves two in the field—the first and oldest being the "Concerts de Luxe," managed by George Frederick Ogden, and the second the municipal course, under the patronage of the Chamber of Commerce.

Mr. Ogden presented Fritz Kreisler, Nov. 1, in his first appearance before a Des Moines audience. An audience of 1500 persons filled the Plymouth Congregational Church to sit under the spell of the great violinist and doubtless experienced a greater number of thrills than has been known here in many seasons.

Pasquale Amato and Louise Cox opened the Chamber of Commerce series of concerts in the Coliseum, Oct. 15. The baritone is a favorite here and his excellent singing at this time proved that he has few peers upon the concert stage to-day. The only regret was that his program did not contain a few of the songs which have made him famous. But two songs of the program were sung in English. Miss Cox made her initial Des Moines bow and sang well.

The second event in the Chamber of Commerce series in the Coliseum last night brought here Anna Case and Morgan Kingston, with Charles Gilbert Spross as Miss Case's admirable accompanist. The concert was arranged as a testimonial to Dr. M. L. Bartlett, veteran promoter of musical interests in this community, and the large audience gave vent to enthusiasm when the radiant young American soprano entered the stage, with Dr. Bartlett at her side. Throughout the evening Miss Case charmed her hearers and created a lasting impression by the freshness of her voice, the intelligence of her singing and her attractive personality. Morgan Kingston is a fine and wholesome artist and carried out his portion of the program very creditably indeed.

Last Sunday afternoon brought the initial appearance of the Des Moines Orchestra which is scheduled for twenty afternoon concerts and five on week-day evenings during the coming months. Prof. Gustav Schoettle has organized twenty-eight players, including three young women, with Georgine Van Aaken as concert-master. The program of this

first concert included the first movement of Schubert's "Unfinished" Symphony, a Bach "Cradle Song," for strings, the "William Tell" Overture, March from "Tannhäuser," selections from "Faust" and the Blue Danube Waltzes. Miss Van Aaken contributed a group of solos. Much praise was heard on every hand for the work of Director Schoettle and his players. G. F. O.

GOOD MUSIC IN SPOKANE

A Piano, an Organ and a Song Recital—
Harold Henry's Success

SPOKANE, WASH., Nov. 14.—The Musical Art Society, in its endeavor to further the cause of good music in Spokane, presented Harold Henry, the Chicago pianist, before a large audience. Mr. Henry's choice of numbers was varied. He plays with vigor, flexibility and with repose in the passages demanding it. His manner reminds one somewhat of Godowsky. He sits close to the piano and apparently enters into intimate communion with it. MacDowell's "Keltic Sonata" received a masterly reading.

The second of the monthly organ recitals by Edgar C. Sherwood at the Central Christian Church introduced the Mendelssohn No. 4 Sonata in B Flat as the chief number. The two last movements were very well played and led up to a fine climax. Edward Brueck, the assisting soloist, is a sound and reliable cellist, with a tone that is full, round and true. His playing of Wagner's "Preislied" aroused the audience to unwonted animation.

A series of artist recitals under the auspices of the Lewis and Clark High School has been started by George Abeel Stout, the musical director. The first, on Nov. 5, was a song recital by Mrs. Myra Arlen Wilcox. The attendance was gratifying. Mrs. Wilcox chose examples from Schubert, Franz, Grieg, MacDowell, Gounod and Cadman and was warmly applauded in all. She has an attractive manner of presenting her subject and her soprano voice is light and flexible. George Stout, as solo violinist, was heard to particular advantage in "Au bord d'un ruisseau," Boisdreffe, and the "Rondo Capriccioso" of Rehfeld. Mrs. Ruby Redmond Stout played accompaniments of unfailing excellence. M. S.

Damrosch Orchestra and Mischa Elman
in an Albany Concert

ALBANY, N. Y., Nov. 16.—The New York Symphony Orchestra, under the direction of Walter Damrosch, and Mischa Elman, violinist, delighted a great audience last night in Harmanus Bleecker Hall. It was the second concert arranged by Ben Franklin before the opening of his regular course. Tchaikovsky's "Manfred" Symphony was the first orchestra number and Dr. Damrosch prefaced the performance by a short talk on the Byron poem from which Tchaikovsky drew his inspiration. The orchestra also played three folk songs and dances, arranged by Percy Grainger, and as an encore, "Anita's Dance" from Grieg's "Peer Gynt" Suite. Mr. Elman in the Lalo "Symphonie Espagnole" demonstrated his finished art and beautiful tone. In his final group he played "Ave Maria," Schubert-Wilhelmj, and Wieniawski's "Souvenir de Moscow." W. A. H.

Marthe Chenal to Remain in Paris

Although it had been announced that Marthe Chenal, the famous French singer, expected to come to New York to sing at the French benefit concert given at the Metropolitan Opera House, Nov. 8, it now appears that she had no intention of coming to this country at the present time. She is still in Paris and intends to remain there until the war is over.

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THOMAS
CHALMERS
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Recent Criticisms

N. Y. Times.—"The Sharpless of Thomas Chalmers was an unusually fine piece of work."

N. Y. Evening Post.—"Mr. Chalmers as Sharpless distinguished himself by an excellent performance, both vocally and dramatically."

N. Y. Evening World.—"To Thomas Chalmers as Pietro, who won his spurs with us at the Century, fell the singing honors."

Chicago Daily Journal.—"The great merits of the performance were a good band of singers, of whom three are of the first rank. The third excellent singer in the cast was Thomas Chalmers, baritone, confined to the small role of Pietro. He had a short solo which was very fine, and the duet sung by him and Zenatello in the second act was the occasion of much hearty applause."

The Chicago Tribune.—"Mme. Miura had excellent support in the sterling work of Thomas Chalmers as the consul. He sang and acted the role with power, and yet in due proportion to the importance of the part."

Detroit Free Press.—"Mr. Chalmers was the best Sharpless outside Scotti, this city has seen. His work had in high degree, that nice sense of balance which is the very essence of a good interpretation of the role."

Toronto World.—"Thomas Chalmers had the glorious Toreadore song and his voice is splendid enough to dim many splendid memories."

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COAST COMPOSERS GIVEN HEARING BY ORCHESTRA AT FAIR

San Franciscans Conduct Their Own Music in Concert at Exposition—Organist Lemare Engaged for Extra Programs after Concluding Series of 100—Local Musical Events

Bureau of Musical America,
1101 Pine Street,
San Francisco, Nov. 17, 1915.

LAST Sunday the Exposition Orchestra devoted itself exclusively to music by San Francisco composers. Only a few of our local musical celebrities were on the list, a number of the leading composers having neglected to respond to the call. The exhibition of San Francisco creative talent proved entirely satisfactory, nevertheless, and it is felt that Director Stewart should see to it that in the award of plaques full honor is paid to San Francisco's native music. Here is the program of orchestral offerings:

Overture, "Rosa," Philip I. Jacoby; "Papillonage," from suite for strings, Earl Sharp; Andante from "Cherry," Fr. W. Warnke-Muller; Jig from "St. Patrick of Tara," Wallace A. Sabin; Introduction to "Perseus," Theodore Vogt; "Madrigale Rustico" and a Lullaby, Domenico Brescia; "Landa," Frederick Zech; Movement from "Suite Orientale," Herman S. Heller; Intermezzo from "Maimundus," Ulderico Marcelli.

Each composer, with the exception of Mr. Jacoby, whose place was taken by Herman Perlet, directed the playing of his own work. In addition to the compositions already mentioned, there were songs by Mrs. Mary Carr Moore, Axel Raoul Wachtmeister and Albert Elkus, the interpreters being Mrs. M. E. Blanchard, Lowell Redfield and Harold Pracht.

With the close of the Exposition on Dec. 4, the musical life of the city will return to its own quieter routine. Some

of the musicians devoting their time exclusively to Exposition work are planning to remain here, but most of those who came under special engagement will return to the East.

Edwin H. Lemare last week completed his contract to give 100 recitals on the organ in Festival Hall and was especially engaged to continue his noon programs every day until the close of the fair. With the admission price merely nominal, these concerts have proved popular, the daily average of attendance being upward of 1000.

A Chopin recital by Harriette Cady, the New York pianist, attracted a large audience to the Hotel Claremont, Berkeley, yesterday afternoon. Miss Cady is to play at the Town and Gown Club, Berkeley, on Saturday afternoon and will present a Russian program at the Claremont next Wednesday evening.

The San Francisco Quintet Club made a brilliant success in its opening concert in the St. Francis last Thursday.

A Liszt program that attracted a capacity audience to Sequoia Club Hall last week was as follows:

Rakoczy March, Edith Sellers French and Hazel Hess Mansfeldt; Rhapsodie Hongroise, No. 12, Alyce Dupas; Ballade, B Minor, Hazel Hess Mansfeldt; Concerto, A Major, Stella Howell and Berkeley Howell; Paganini Etude No. 6, A Minor, Edith Sellers French; "Consolation," E Major, and "Au Bord d'une Source," Esther Hjelte; Concerto, E Flat, Mr. and Mrs. Hugo Mansfeldt.

Mrs. Arthur E. Hackett and Feine de Witt, vocalists, and Elsie Larsen, violinist, present an attractive program in Sequoia Club Hall last week.

THOMAS NUNAN.

EVENTS THICKEN IN DALLAS

Big Fair Serves to Launch Promising Musical Season

DALLAS, TEX., Nov. 6.—The local music season opened last month and already several delightful concerts have been heard. Usually things are not stirring much until November on account of the great Dallas Fair, which begins about the middle of October and lasts until Nov. 1. The Fair, and especially the musical part, was a great success, the Scotch Band winning much favor.

A concert was given on Oct. 12 at Adolphus Hall for the benefit of the Federated Jewish Charities. The lyric quartet, composed of Mrs. F. H. Blanken-

ship, Mrs. L. M. Stromeier, J. W. Hubbell and Harold Kellogg; Annette Cohen, soprano soloist, with Selma Katzenstein, accompanist; Hans Kreissig, pianist; Mr. and Mrs. Walter Fried, violinists, with Julia Graham Charlton at the piano, and Winnie Davis King, reader, furnished a memorable program which was thoroughly enjoyed by a large audience.

St. Mary's College recently presented Louise Cox of the Metropolitan Opera Company in Graff Hall to a capacity audience. Miss Cox's beautiful lyric soprano was handled skilfully. She was accompanied sympathetically by Elizabeth Jones, of the piano department of the faculty of the Southern Methodist University. Another recent event was the first public recital in Scottish Rite Cathedral. This was the first opportunity the music-loving people of Dallas had to hear Kirk Towns, baritone, head of the voice department, and C. Boris Grant, head of the piano department. They won instant recognition and aroused much enthusiasm. The accompanist was Mrs. Harold Hart Todd.

Mabel Riegelman passed through Dallas the latter part of last month on her way to Waco, where she gave a concert on Oct. 26. Julia Graham Charlton was her accompanist. Miss Riegelman was entertained by Miss Charlton and Mr. and Mrs. Walter Fried. The affair was informal but about eighty music-lovers attended.

The Switzer School of Music is having a series of monthly meetings of teachers and pupils. A good program was heard in October.

E. D. B.

DALLAS CHORAL CONCERT

Reed Miller and Mme. Van der Veer Soloists in Well Given Program

DALLAS, TEX., Nov. 13.—The Mozart Choral Club and Orchestra, Earle D. Behrends, director, presented Reed Miller, tenor, and Nevada Van der Veer, mezzo-contralto, at the Hippodrome Theater, to a capacity audience, on Friday evening of last week. This was the first of a series of four concerts to be given by the "Mozarts" and, if the attitude toward the introductory event is an indication of the feeling of the public, the season will be a great success.

Following the opening overture, consisting of excerpts from "Lucia," "Hail

Bright Abode," from "Tannhäuser" was sung by the Club, accompanied by the orchestra, with Lauretta Peterman at the piano. The attacks and releases were made with wonderful precision and the whole chorus sang with fine quality and body of tone. An encore was demanded but not given.

Mme. Van der Veer and Mr. Miller then sang a duet from "Jewels of the Madonna" in a particularly effective manner. Mr. Miller sang a group of German songs that instantly won the approval of the audience and he was compelled to give an encore. Mme. Van der Veer's group followed and she not only delighted her hearers but surprised them with the volume and sweetness of her voice. She too was encored. A group of duets was highly appreciated.

An arrangement of the finale from "Faust" was given by the club and "My Lady Chloe" was added. It was sung in a truly artistic manner.

It was in their English group that Mme. Van der Veer and Mr. Miller pleased their audience most. The only tinge of disappointment was caused by the fact that Mr. Miller's beautiful, clear tenor tones were not heard in some big operatic aria. Mrs. Katherine Stewart Robinson of this city gave the soloists such valuable support at the piano that she was engaged to accompany them at Abilene, where they gave a concert on the 10th. Miss Peterman's work as accompanist for the club was likewise highly praised.

The officers of the club are: Earle D. Behrends, president and director; Mrs. Wesley Mason, vice-president; Earle Henry, recording secretary; Lillie Swann, corresponding secretary; Alvah Mannan, treasurer; Mrs. Earle D. Behrends, financial secretary; Maurice Peterman, librarian; Glenn Addington, assistant librarian; C. E. Tinnon, property man; Mrs. Cora E. Behrends, business manager.

L. M.

Hinshaw to Sing at His Alma Mater

William Wade Hinshaw, the distinguished bass-baritone, will return to his Alma Mater, Valparaiso University, Valparaiso, Ind., on Dec. 2, to be heard in concert. Mr. Hinshaw was at one time dean of the department of music, before he became so widely known as an interpreter of Wagnerian rôles. On Dec. 7 Mr. Hinshaw will appear as soloist with the New Haven Symphony Orchestra, under the baton of Dr. Horatio Parker.



Photo © Dover Street Studios

Madame Edvina will be available for concert engagements after Jan. 15th and for festival appearances in April and May.

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Madame Edvina

CAPTIVATES CHICAGO

The Critics fall into line with those of London, Paris and Boston in acclaiming the noted Soprano upon the occasion of her debut in "Louise."

THEIR VERDICTS:

"EDVINA CHARMS OPERA PATRONS."

"Charpentier's musical romance is something more than a characterization. Often Miss Garden forgot that it was a vocal composition; Mme. Edvina never allowed that important circumstance to slip from her memory. The singing that she accomplished in the work was beautiful, indeed. That eminent air 'Depuis le jour' never has been better intoned on or off the stage than it was last evening. Very seldom has it been sung as well."

"Nor was the beauty of this vocalization concerned with the technique of voice production alone. Mme. Edvina's tone is of rich and lovely quality. The emotion with which she colored Charpentier's strains was worthy of their inspiration. There was a species of virginal ecstasy in her 'Depuis le jour' that lent much larger fascination to it than Miss Garden's more fleshly interpretation had lent."

"It was much for Mme. Edvina's singing that her presentation of the air in the third act thawed a frigid house. There was great applause after she had narrated her experience of love, and never was applause better deserved."

Felix Borowski in THE CHICAGO HERALD.

"LOUISE EDVINA IN 'LOUISE' TRIUMPHS."

"Mme. Edvina trusted to the beauty of her voice to express the meaning of the story, and her faith was justified, for she sang the music with well-nigh perfect charm. The famous aria at the beginning of the third act was exquisitely given, with a depth of feeling which made it seem the utterance of first love's joyous surrender, and such perfect control of vocal resources that one had no thought save for the grace of it."

"In the final act her singing was magnificent, even though this ponderous word would hardly seem to fit her slight and graceful figure. But it was magnificent for all that, because of the intensity of conviction and the sustained power with which she held the mood to the final note."

Karleton Hackett in THE EVENING POST.

"EDVINA SCORES IN REVIVAL OF OPERA 'LOUISE.'"

"Mme. Edvina faced a nerve-racking test by debut in one of Miss Garden's rôles. She won her honors, however, on both singing and acting counts. No such musical interpretation in any performance here of 'Louise' has had the pure, free, caressing tone of her voice."

"Mme. Edvina's tone may not be dubbed 'cold' and so dismissed. To be sure, it is almost of the coloratura type in its clarity. Yet it has a soft richness that shades eloquently from the rapturous delight of the girl in love through moods of anger against the worried mother, of fear and torture among the ribald companions of the workshop, of rhapsodic joy in passionate love, of remorse, of vindictive spite that sends her finally to the boulevards an outcast."

Eric de Lamarter in THE CHICAGO TRIBUNE.

"EDVINA'S 'LOUISE' FAULTLESS."

"Louise Edvina forced us to register a fervent thank-offering to Maestro Campanini. He has given us a remarkably appealing and intelligent artist. It is difficult to decide whether to exhaust our vocabulary of praise entirely for her singing or to leave a litany or two for her unusual histrionic gifts. The voice is one of exceptional purity and distinction, yet no soprano possesses a warmer or more passionate timbre than Edvina."

"It was a rarely fine exhibition of vocal interpretation, and must have been a joy to the most callous and the most blasé hearer."

Herman Devries in THE CHICAGO EXAMINER.

KUNWALD ORCHESTRA IN SUCCESSFUL TOUR

Gratifying Impression Made in
Four Cities—Cincinnati
Club Concerts

CINCINNATI, OHIO.,—Nov. 21.—The Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, spent last week on a most successful tour through the Middle West, the cities visited being Zanesville and Canton, Ohio, Erie, Pa., and Cleveland, Ohio. In each city the organization was enthusiastically received and left a gratifying impression of solid worth and decided artistic achievement. Goldmark's "Rustic Wedding" Symphony, which was so well received in Cincinnati, was presented at every performance. Probably the most conspicuously successful single composition performed during the entire tour was the Handel Concerto Grosso No. 10, which Dr. Kunwald played in Zanesville.

On Friday afternoon the first regular meeting of the music department of the Woman's Club, of which Emma L. Roedter is chairman, was held, with Mrs. R. E. Wells as chairman of the afternoon. The program was widely diversified and remarkably interesting one and was as follows:

Concerto Grosso in B Flat, Handel, arranged for two pianos, played by Mrs. David J. Workum and Mrs. Jonas B. Frenkel; Song, "Autumnal Gale," Grieg, Mrs. Antoinette Humphreys Smith; Violin Duos, "Forsaken," "Serenade," Godard, Mrs. James Brannin and Mrs. R. E. Wells, piano solo, Ballad in G Minor, Brahms, Polonaise, Hans Huber; Cello Solo, Cantabile César Cui; Minuetto, Hugo Becker, Mrs. Nina Park Stillwell; Songs: "My Flower," "Summer and Winter," Landon Ronald; "Canzonetta," Meyer Helmund; Mrs. Harrison P. Warren; Mrs. Abner Thorpe, accompanying; Ballata in A Minor for three violins, Papini, Mrs. Henry Minett, Mrs. James Brannin and Mrs. R. E. Wells.

Mrs. Homer Wessel, who is a staunch supporter of all things musical and artistic, introduced Martin Richardson, the Eastern tenor, in a private recital at her home "Nestledown," on East Walnut Hills. Mr. Richardson, whose voice is one of resonance and dramatic power, made an excellent impression. He has just returned to his native land from an extended period of study in Italy. Mozelle Bennett, a talented pupil of Pier Tirindelli of the Cincinnati Conservatory of Music, contributed several violin numbers.

On Wednesday, the first reunion of the season of the Girls' Music-Lovers' Club, a group of talented and earnest young musicians, was held at the home of Natalie Dodd. An interesting program, prepared by Grace Dittman, program chairman for the year, was presented by Miss Dodd, Flora Sabgert, Natalie Robinson, Ruth Dittman, Mrs. Charles McLaughlin and Sarah Ernst. Mrs. Adolph Hahn, president of the

Matinee Musical, and Mrs. William Lemon, the well-known contralto, always meet with the club and act in an advisory capacity.

Many leading Cincinnati musicians took part in the concert given Friday evening at the "Alt Nürnberg" Festival in Music Hall for the benefit of the German and Austro-Hungarian Red Cross. The festival termed the "Alt-Nürnberg Jahrmakrt and Künstlerfest," reproduced many of the interesting features of the old German town particularly the old restaurant, "Bratwurstglocklein," famous as the meeting place of Hans Sachs and his cronies. Those who contributed their services at the concert were Walter Gelewicz, Alma Beck, Albert Schott, Hans Schroeder, Mrs. Julius Frei, and Dr. Fery Lulek. Louis Victor Saar was at the piano.

A. K. H.

SCANDINAVIANS IN OUR MUSIC

Series of Articles by Carl Hansen Has
Historical Value

A valuable series of articles on "Northern Music in America" was begun in the November-December number of the *American-Scandinavian Review*. The author is Carl Hansen, who has been active for many years on the staff of the Norwegian daily, *Minneapolis Tidende*, for which he edits a column chronicling the rich musical life of the Scandinavians in the West. The series should prove a worthy addition to the contemporary musical history of America.

Mr. Hansen's first article relates to the Danish music. It is illustrated with photographs of Carl Busch, Asger Hammerich, Inga Hoegsbro-Christensen and the Danish Student Singers who toured the United States in 1911. Among the Danish-Americans whose work is described are Carl Busch, Emanuel Wad, Herman Sandly, etc. There is also reference to George Werrenrath, father of Reinald Werrenrath, the latter of whom, as described in the article, "has a pleasing baritone voice."

CHARLOTTE LUND'S SERIES

Soprano Gives Intimate Talk with Her
Song Recital

Charlotte Lund, the popular soprano, gave the first in her series of recitals on Nov. 16, at the Hotel Marie Antoinette, New York. The offerings were chosen altogether from older composers, and so skilfully was her program designed that it proved invariably enjoyable. Mme. Lund heightened interest by giving an intimate talk about the songs, interspersed with personal reminiscences. Best liked among her offerings were "Jeunes Fillettes," by Weckerlin; Caccini's "Amarilli"; "Plaisir d'Amour," by Martini, and "When Love Is Kind," by A. L. Her accompanist was M. Kaufman.

Miss Lund was heard last Saturday evening in the Myrtle Room of the Waldorf-Astoria, where she appeared in concert with Arturo Spinoza, 'cellist. She sang numbers by Duparc, Debussy, Quibitose, Bemberg, Massenet, Hollman and d'Hardelot. She was vivaciously applauded and responded with extras. Mr. Spinoza, whose offerings were chosen from Boccherini, Widor, Valentini, Fauré, Davidoff and Popper, also excited approval.

Detroit Tuesday Musicales Presents the
Kneisel Quartet

DETROIT, MICH., Nov. 20.—The very active Tuesday Musicales presented the Kneisel String Quartet on Nov. 17 in the ball room of the Hotel Statler. The Haydn Quartet in D Major, Op. 20, No. 4, was interpreted with charm and precision. The Quartet in F Major by Ravel was played with a perfect ensemble. Various solo numbers were received with great enthusiasm. The program closed with a double number, Chadwick, Andantino from Quartet in D Minor, No. 5; Percy Grainger, British Folk-Music Setting, "Molly on the shore."

E. C. B.

"A discerning and expert Artistry"

MR. H. T. PARKER'S tribute to

John McCormack

The following is taken from the "*Boston Transcript*" of November 1st, 1915, following Mr. McCormack's second appearance in Symphony Hall, this season.

The author (Mr. H. T. Parker) is universally regarded as one of the world's foremost authorities of musical subjects.

"Contrary to the custom of much-admired and much-sought singers, not a few, Mr. McCormack, now that he is established with a numerous and loyal public, steadily raises the quality of his pieces. He used to begin his concerts with an 'effective' arioso out of Puccini; now he begins them with a classical air from Mozart or Handel. He still keeps his Irish folk-tunes, since they are excellent music in their kind and meet half-way the salient traits of his voice and style; but where he once sang ballads of the ordinary sort, he now sings songs by Schubert and Schumann to English words, so that with his clear diction, they are 'understood by the people,' as the German verses never are. Even in his songs of sentiment, he makes a finer choice than of old; and Mr. Kreisler, himself, has not disdained to write a piece 'especially' for him—the little Viennese melody, 'The Old Refrain,' that stood near the end of the Tenor's program yesterday afternoon at Symphony Hall. No more in his extra pieces did he return to the old sentimental tunes. To applauded folk-melodies, he added more folk-pieces; and upon the air from Mozart followed a song from Beethoven. Prepared or unprepared, for these new fashions his audience remained as numerous, as variously representative and as applause as it has long been.

Voice, style, taste and inclination predestine the tenor to the singing of Mozart's music, and he dares even to venture it at the beginning of a concert, before exercise has warmed and freed his tones. The chosen piece on Sunday was one of the airs of the amorous young officers in the operatic comedy of 'Consi fan tutte,' and Mr. McCormack sang it with exceeding skill in the conducting of the melody so that it rose in flowing arabesque until, in unbroken curve, it seemed to return upon itself. As lovely was the suavity of his phrasing and as flawless the nicety of his mating of the tonal and the verbal accent. Keen instinct and controlling taste kept him within the light coloring and the unruffled elegance of this shimmering and graceful music of sentiment. Moreover, Mr. McCormack's voice as such almost invites Mozartean airs to its unclouded tones, pure tenor in quality, without a trace of reediness on the one hand, or of thickening baritone quality on the other; supple translucent and flowing; as sensuously beautiful in themselves as the music itself. It may be that like Mme. Melba he sings Mozart by sheer songful instinct; but like her again, he sings him also with a discerning and expert artistry.

Then followed familiar songs by Schubert and Schumann; Irish folk-melodies, wistful, arch or rollicking; and semi-sentimental pieces by Mr. Chadwick and other composers of our immediate day—among them Mr. Kreisler's little piece. The lieder, even when they were as familiar as 'Du bist die Ruh,' or 'Widmung,' sounded a little strange in English text to ears wonted to the usual German of the concert room. The folk-tunes sent the audience crackling into applause, in some instances even before Mr. McCormack has begun. Mr. Chadwick's song: 'When I am dead' has a grave suggestion and a studied design that are far removed from the ad captandum sentimentalities of minor American composers; and Mr. Kreisler's little song—seemingly the first from his hand to be heard in Boston—a charming piece. Superficially it is simplicity itself; yet it does not lack the delicate shading and pointing of which the violinist, whether he plays or writes, is adept master; the wistfulness that haunts not a few of his lyrics for his instrument, haunts the song too. It would recall childhood memories of Vienna and the tender sentiment beats, as in other of Mr. Kreisler's pieces suggested by his native city to old Viennese rhythms, ländler-like. Vienna does more than keep the affection of its sons; it stirs them to charm others—far away and strange—with their music of loving memories.

In all these numbers Mr. McCormack sang with the fluid loveliness of tone and the adroit skill in song that, when he is unfatigued, in the vein, and concerned with music worthy of them, make him a distinguished singer. His tones are limpidity and sweetness themselves. With them he can spin a melody in unbroken and elastic thread, in undeviating ascent and gathering cumulation until the climax seems as an end foreseen from the beginning. Upon this arc of tone, phrase melts into phrase and each note has its true value and adjustment. He is as mindful of the text and tenor of his song and they color his tones and point his vocal accent, now frankly and now subtly. Very rarely does desire for a dark tint lead him into a momentary throatiness and never does his sentiment, whatever its physical manifestations, seem calculated or insincere. He is quick to feel and to impart open or mischievous Irish humor and with it his clarity and aptness of diction serve him well. In him also, and at his command in his tones, is the Irish wistfulness that makes sentiment a fine and touching thing. And he can rollick, too, as he did in the merry folk-song in praise of good liquor—a tonic piece in these prohibitory times.

In the readiness of powers and the quickness of mood that were his yesterday, Mr. McCormack sang Mr. Kreisler's song with rare sensuous beauty and continent tenderness of feeling; he kept the simplicity of his folk-pieces and heightened it by the voice of practiced art and by the trained sensibilities that be brought to them; the coloring that he distributed over Mr. Chadwick's song turned tonal sketch into tonal picture; and if, as it seemed, he succeeded least well with his German lieder, the impression sprang from his chosen procedure with them. We are accustomed to hear them sung with all the show of feeling that the singer can shed over them. Mr. McCormack elected to sing them in their intrinsic beauty as lyrics in tones and let the feeling speak out of the music by the sensuous richness and clarity that he gave to it.

Throughout the concert he held the audience as in the hollow of his hand; yet not once did he take advantage of his possession of it."

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L. M. RUBEN CELEBRATES 50TH YEAR AS A CONCERT MANAGER

Seventieth Birthday of Veteran Impresario, Observed as a Double Anniversary, Finds Him as Active as Ever—American Artists in Program of the Sixties—Represented Various Noted Stars

TO have reached the milestone of three score years and ten and still to be active as a musical manager, is the achievement of L. M. Ruben, who celebrated his seventieth birthday on Wednesday of this week. To mark the event a reception was given to Mr. Ruben at his home. The day was really a double anniversary, for exactly fifty years before, on Nov. 24, 1865, Ruben's Musical Agency, the first venture of its kind in the United States, was established, with temporary quarters at Room 7, Steinway Hall, which at a later period became and remained for a long time headquarters for foreign and American artists of established reputation, through the courtesy and generosity of Steinway & Sons. The artists who at that time were available for concerts were, with few exceptions, American born, the following program being a sample of one of the first concerts under Mr. Ruben's management:

Dodworth Hall, No. 808, Broadway. Grand Concert under the Management of Mr. L. M. Ruben will take place at the above Hall on Saturday Evening, January 11, 1867. Miss LaCoste, Tragedienne; Miss Mina Geary, Prima Donna Soprano; Miss May Lissenden, Contralto; Mr. E. G. B. Holder, Tenor; Mr. Henry Draper, Baritone; Mr. J. N. Pattison, the Celebrated American Pianist; Mr. Carl Feininger, Violinist; Mr. Charles E. Pratt, Director.

PROGRAM—PART I.

Duett, "Guarda che Bianca Luna," Campana, Miss Lissenden and Mr. Holder; Ballad, "The Beating of My Own Heart," Macfarren, Miss Geary; Song, "What Will I Do Without Thee" (first time), Pratt (written expressly for him), Mr. Holder; Piano Solo, "Caprice de Concert La Somnambula," Pratt, Mr. Pratt; Song, "Three Fishers," Hullab, Miss Lissenden; Violin Solo, "Airs Hongrois," Ernst, Mr. Feininger; Recitation, "The Lost Heir," Hood, Miss Lacoste.

PROGRAM—PART II.

Song, "Sleep Well, Sweet Angel," Abt, Mr. Ruben; Poem, "The Portrait," Martin, Mr. Draper; Lullaby, "Sleep, Darling Baby," Sleep, Holder (originally sung by her), Miss Lissenden; Piano Solo, "Russian National Hymn, Grand Variation de Concert," Pattison, Mr. Pattison; Danish Ballad, "Nord og Syd" (North and South), Rung, Mr. Ruben; Violin Solo, "Rondo de Russe," De Beriot, Mr. Feininger; Quartet, "The Last Rose of Summer," Flotow, Messrs. Geary and Lissenden, Messrs. Draper and Ruben.

Of these artists, Carl Feininger, who at that time was a protégé, is to-day an excellent ensemble player and, together with his talented wife, who is an accomplished pianist, is in much demand for chamber and ensemble music. None of the other artists who took part are now living, except for Mr. Ruben, who at that period appeared also as tenor, but as he himself confesses (which those who remained to hear him gladly will testify, he feels sure, if any of them survived the ordeal) he was a very poor singer. He abandoned singing and devoted his attention solely to the management of musical enterprises, in which he, up to this date, has won much success.

Visits of Foreign Artists

Many of the foreign artists who have visited the United States appeared, at one time or another, under Mr. Ruben's management, and his musical agency became well known in two hemispheres. For ten successive years he represented Mme. Emma Albani in concerts and opera, was agent for Mme. Trebelli Battini, Mme. Fursch Madier; introduced Edward Lloyd, the well known English tenor; Sir Charles Santley, the Swedish Lady Quartet, Ovide Musin, the violinist and pedagogue; Edmund Neupert, the Norwegian pianist; Mlle. Alice Verlet, the operatic soprano, who is again visiting the United States.

Of other well-known artists who at

various times appeared under Mr. Ruben's management, are Maud Powell, America's own violinist, Katherine Parlow, Dora Becker-Shaefer, Hollman, the French cellist, Johannes Wulff, Helen



L. M. Ruben, Veteran Musical Manager, Who Celebrates Fiftieth Anniversary of His Entry Into Concert Business

Hastreiter, Anna Mooney, Burch, Margaret Reed, who made a surprising success at her debut at the Metropolitan Opera House as *Ophelia* in "Hamlet."

Secretary to Grau

For fifteen years Mr. Ruben was business manager of the Metropolitan Opera Company and private secretary to Maurice Grau under the régime of Abbey & Grau. When Mr. Grau retired, Mr. Ruben left the opera company, and in 1907 undertook the management of the Windsor Hall in Montreal, presenting to the Montreal public Mischa Elman, de Pachman, Katharine Goodson, Paulo Gruppe and a number of other well-known artists, giving also a season of a week of grand opera by the entire Metropolitan Opera Company at His Majesty's Theater, Montreal.

He has been representing Mme. Emma Calvé and M. Gasparri, the tenor, who have appeared throughout the United States with success and for whom he is now arranging a further extended tour. It was rumored some time ago that Mr. Ruben had retired or had sold out his business, but this he emphatically denied. He is as active to-day as he has been in former years.

Vocal Quartet Opens Season in Boise

BOISE, IDAHO, Nov. 18.—The musical season was formally opened last Tuesday evening, when the Oxford company gave a concert before a splendid audience in the Pinney Theater, under the direction of the Boise Lecture Course.

The company, consisting of Stella Sebastian Ogden, soprano; Vera Ross Curn, contralto; Claude Hart Ogden, tenor, and Harry Allen Leiter, bass-cantante, presented a program, of which the first part consisted of solos and quartet numbers that were fairly well sung.

the last half being devoted to a part production of the "Mikado," done with considerable success in parts.

The company was ably assisted by Harrison W. Burch, pianist, his accompaniments being well done, although his solo work was not flawless. O. C. J.

WARTIME MUSIC IN TORONTO

Concert of Australian Cadets Draws Large Audience

TORONTO, CAN., Nov. 20.—An enthusiastic reception was given to Leo, Jan and Mischel Cherniavsky, the Russian trio, at their concert in Massey Hall on Saturday evening, Nov. 13. The three artists, in their solos as well as their ensemble work, proved themselves to be executants of great skill and interpretative ability.

The Australian Cadets, numbering thirty-five, arrived in the city on Saturday last, and the interest taken in their concert by the people of Toronto was evidenced by the large crowd which filled Massey Hall on Wednesday, the 17th. The Cadets were accompanied by their famous all-brass band of thirty pieces, and an orchestra. The program of instrumental and vocal music was varied by gymnastic acts, marches and recitations. The concert was under the auspices of the Toronto Local Council of Women.

At the concert given by the Women's Home Guard in St. George's Hall the following contributed to the program: Madge Murphy, violinist; Mrs. Gadsby, Miss M. Park-Wilson, Rita Rickedy, Virginia Coyne, Evelyn Graham, Bert Hardy and J. Galbraith.

At the Twilight Musicales held in the new rooms of the Women's Art Association, on Wednesday afternoon, the members enjoyed a good program, arranged by Mrs. Albert Ham, and contributed to by the following: Winifred Hicks-Yyne, May Wilkinson, W. Considor Rutan, Otto James and Mrs. Ruby Forfar Bowden. S. M. M.

Three Thousand Hear Kreisler in Albany

ALBANY, N. Y., Nov. 18.—An audience of 3000 in the State Armory last night was charmed by the wondrous violin playing of Fritz Kreisler, who gave the second concert in the John L. Nelson course. He was given an ovation on his first appearance and the applause gathered force throughout the evening. Carl Lamsen was a capable accompanist. Autographed photographs of Mr. Kreisler were sold for the benefit of destitute musicians in Vienna. W. A. H.

Will Bring Abundant Returns

To the Editor of MUSICAL AMERICA:

In Mr. Freund's audience, when he spoke here, were the presidents and the leading members of some of the most prominent and exclusive organizations, musical, artistic and social, in the city. We are confident that the seed sown by Mr. Freund will bring abundant returns in the future musical life of the city.

Very sincerely,

(Miss) ELOISE SHRYOCK.

Minneapolis, Minn., Nov. 6, 1915.

TO GIVE SALT LAKE COMPOSERS HEARING

Local Orchestra Adopts New Plan
—Arthur Freber Re-elected
Conductor

SALT LAKE CITY, Nov. 10.—The Salt Lake Philharmonic Orchestra last week re-elected Arthur Freber as conductor for the ensuing year. This announcement was received with gratification by the public. Morris Andrews was elected concertmeister, and Adolph Borx, librarian. The officers of the organization are: Mrs. F. C. Schramm, president; William Reese, vice-president; C. J. Hawkins, secretary; Royal W. Daynes, treasurer, and I. B. Evans, Arthur Freber and Charles Schaufelberger, members of the executive board.

This will doubtless be the most successful season of the orchestra. It is planned to start immediately on a campaign to obtain at least one hundred members of the association who shall assist in the financial support of the orchestra.

The orchestra expects to make a departure from the old system and devote at least one rehearsal a month to the trial of local compositions, symphonic music by Arthur Freber, Willard Flashman, B. Cecil Gates and Charles F. Stayner already being available.

During the last week orders have been placed by the management of the American Theater for a number of new compositions intended for the concert orchestra, the largest of its kind in a photoplay house in the West, under the direction of John J. McClellan. The music library of the American Theater will contain more than 3000 scores when the music that has been ordered arrives.

"There is no such library elsewhere in America," said Professor McClellan. "The new scores, when they arrive, will be just as great a delight to the members of the orchestra as they will be to the public. Among the most stirring music being rehearsed by the orchestra is a selection from 'Louise,' by Charpentier, several movements from the symphonies of Beethoven, Mozart and Haydn, Strauss Waltzes and comic opera selections, notably those from the late success, 'The Girl from Utah.' Z. A. S.

Mabel Percival Collins Scores in Concert at Freehold, N. J.

Mabel Percival Collins, soprano, a pupil of J. Bertram Fox, the New York voice teacher, won favor recently in a concert in Freehold, N. J., at the Sanford Memorial Church. Mrs. Collins sang in an artistic manner some Scotch songs, appearing in costume. Her singing aroused much enthusiasm and she was applauded ardently by her hearers.

Bertha Barnes, the Boston mezzo-contralto, has been engaged by the Salem (Mass.) Oratorio Society for its Spring Concert, when Mendelssohn's "St. Paul" will be sung by that organization at the Tabernacle Church in Salem, with Frederick Cate as conductor.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Emerson as a Vocal Authority To the Editor of MUSICAL AMERICA:

One contention of Mr. Bronson's is demonstrated by his letter in the Open Forum of Nov. 13. This is that he very clearly belongs to that class of teachers "within the veil" whom he has termed "insane mystics." This is Mr. Bronson's interpretation of Emerson, not mine. These quotations from Emerson are purely figurative and are therefore not exact or scientific. It seems to me that Emerson's writings are very far removed from any discussion of the voice.

It is a characteristic of "insane mystics" that their statements concerning voice production are not founded upon the basic facts which underlie this subject. In answer to my query how to enter "the inner circle," Mr. Bronson advises in large capitals "LEARN TO SING." The most important consideration in learning to sing is the management of the resonance cavities in such a way as to secure their full use. The only function of the soft palate in voice production is its relation to the full use of the resonance spaces.

When I asked Mr. Bronson "what has been revealed to those 'within the veil' as to the position of the soft palate," he states, "the soft palate is a veritable trap to catch and kill the initial tone as it issues from the vocal cords. I state these as facts."

There is nothing quite so easy or so characteristic of the "insane mystic" as the making of bald statements unsupported by established facts. Before this assertion regarding the soft palate can be accepted as true some proof must be presented to support it. Has Mr. Bronson ever discovered a dead "initial voice," "trapped and killed by the lowered soft palate?"

If the lowered soft palate "traps and kills initial tone" there would be nothing left to hear and voice production with the lowered soft palate would be impossible. Experiments during the voice investigation at Columbia University prove conclusively that the lowered soft palate permitting as it does, the use of the upper pharynx and nasal cavities in reinforcing the tone originated by the vocal cord, greatly increases the volume and improves the quality of the tone.

An added proof is that many of the noted singers occasionally produce tones, usually in their soft singing, with the lowered soft palate. The increase in the volume and beauty of these voices under such conditions is very remarkable.

Mr. Walter L. Bogert, president of the National Association of Teachers of Singing, says in the *Pictorial Review* for November, 1915:

"In the past many authorities have thought that only by raising the soft palate could we avoid a nasal quality and get the best results out of the voice. These ideas are, however, passing away as people are coming to realize that a nasal quality in the voice is not due to a free passage of the vibrations into the nose but by a muscular contraction causing an interference. The point to be remembered then is that as the sound produced at the vocal cords is faint and its audible effect as voice is due to the reinforcement it receives in the resonance spaces, it is of great importance to use all the spaces which are available. . . . When we raise the soft palate so as to close the opening into the nose we shut off all head resonance and deprive

ourselves of fully one-half of the reinforcement that the voice might receive, and yet very few singers or speakers have learned how to avail themselves of its well-nigh invaluable aid. . . . Signor Caruso is quoted as saying that he and many other artists in the Metropolitan Opera Company use it often. This head resonance is one of the most important things in voice production."

Mr. Bronson states "vast numbers are apparently being 'taken in' by Dr. Muckey's theories." If Mr. Bronson would make himself familiar with scientific works and pay less attention to the figurative writings of such men as Emerson, he would find out that Dr. Muckey's "theories" are merely the application to the voice mechanism of basic truths evolved by the best minds which the world has known. It is the realization of this which is causing "the vast numbers to be taken in by Dr. Muckey's theories." Dr. Muckey has never claimed anything else except the application of these facts to voice production.

It remains for Mr. Bronson to show that this application has not been properly made. Until this is done, the writer prefers to remain with "the accomplished talkers outside the veil."

Yours very truly,
TRUTH SEEKER.

Philadelphia, Nov. 12, 1915.

Wuxtry! "Greatest Baritone" Discovered To the Editor of MUSICAL AMERICA:

At last the "greatest baritone" question is settled, and by no less an authority than that wonderful educator, the daily paper. Witness the following clipped from the front page of a morning publication:

VOCALIST

Casni the teacher of the world's most famous baritone, Tim Ruffo, recommends Hamilton Hopkins. Phone Grand 4770.—Advertisement.

En garde! all ye Amatos, Scottis, Battistinis, Bisphams *et al*; Timothy Ruffo is in the field and to relieve your amazement of this previously unknown artist (?) permit me to say a word regarding his "Poor but Honest" (pardon, Mr. Horatio Alger, Jr.) life.

Timothy O'Ruff (the boys all called him "Tim" for short) was born about (see Sir George Gruve's catalog for exact dates and astrological indications) thirty years ago in the vicinity of Cork, Ireland, so that leaves no doubt but that he is a "corker." His father recognized his musical voice at an early age (reads like a regular biographer, doesn't it?), having detailed his son to sing the family "pork" out of the parlor when Deacon O'Hagen called. The venerable deacon was musical and his favorite opera was "Die Walküre" while his preferred rôle was *Hagen*, which was of course quite natural, and he, too, appreciated Tim's great gift.

So after a few lessons with the cheapest organist in town a benefit concert was arranged for, which proved to be a g-r-a-n-d success, and off to Italy Tim was shipped. Of course his eminent Italian master, who possessed the only true and correct method, saw that with such a name as Timothy O'Ruff, success in any countries but Iceland and Peru could not be attained, consequently he curtailed his first name to Tim (I would have left the o — Timo), and retained the Ruff (not rough) part, which anagrammatizing produced from the discordant Timothy O'Ruff the euphonious Tim Ruffo.

After two weeks of hard study he, through his great teacher, purchased his début at the La Sally, Scala I mean, in what is now perhaps his greatest rôle — "Coffee and." He possesses phenomenal breath control, being able to sustain said breath without drinking "whushky" for twelve minutes and some odd seconds, and they say his singing of that old favorite (accent on "rite") "Come Back to Erin" has brought tears to many an aged and hardened undertaker, although he himself never went back.

The following verse is dedicated to him by the great poet of the land of his adoption, D'Annunzio:

*There was a young man named O'Ruff,
Whose voice was mostly all bluff,
Who, ambitiously bent,
To Italy went,
Enough, enough, enough!*

But this is not worthy of so eminent and distinguished a singer, so with the customary apologies I will dedicate my effort to him:

*There was a young man named O'Ruff
Who couldn't sing at all,
So he said he would try
And leave Italy
And come over and fool the Americans.*

N. B.—There is no rhyme here because this is ultra-futurist poetry.

Yours very truly,

RAYMOND V. CHAFFEE.

Detroit, Mich., Nov. 19, 1915.

When "Great Baritone" Discussion Began

To the Editor of MUSICAL AMERICA:

Will you be good enough to advise in what issue of your paper the discussion started regarding the baritones. Am very much interested in various opinions as expressed in recent issues. Personally, I favor Amato, who, although I only have talking-machine records to go by, seems to sing with great feeling and intelligence.

I might add that since I "discovered" MUSICAL AMERICA I have found just the paper I wanted to keep me posted on the "doings" in the musical realm, and I consider much credit is due you for your recent Fall Issue.

Yours truly,

J. A. DE WOLFE,

Vice-President & General Manager,
Canadian Pacific Railway Co.
Winnipeg, Canada, Nov. 12, 1915.

[The genesis of the "greatest baritone" discussion in the "Open Forum" is as follows: In the issue of June 26, 1915, a letter from Jack Seaman of Brooklyn contained this statement in reference to Titta Ruffo: "He is the greatest baritone of the age." In the issue of July 17, an extended letter from Raymond V. Chaffee of Detroit was published under the heading, "Is Titta Ruffo the Greatest Baritone?" From these two letters sprung the hotly-waged discussion that has followed.—Editor, MUSICAL AMERICA.]

The American Composer

To the Editor of MUSICAL AMERICA:

In spite of the plea put up by a contemporary that American composers must stand on their merits, compared by the world's standards, the fact remains that distinctively American music will not be recognized as such until an American standard or style has been evolved. It must not be merely hodge-podge of everything foreign.

Only one born in this country and bred here can be so thoroughly saturated with our spirit, our national characteristics, as to feel intuitively that which is native to it. It remains for such a one, musically trained, to express himself in musical terms. Whether it shall come up to the highest ideals of the world, remains to be seen. Ideals change. Every innovator has been reviled. Any American who is afraid of that is unworthy of his country, and of his genius.

One whose education is so steeped in the traditional thought processes of Europe that he cannot get out of those ruts, is not of the American kind, or rather of the U. S. A. kind.

It is largely a question of education and of models. But the great originals in music have been far and far between. Whether there is a possibility for new forms of expression in music which will open up a wider and freer comprehension in the minds of men remains to be seen.

The thing which stands in the way for big trained men is the inadequate financial returns for the effort involved. There is almost no inducement. The

thorny road of tradition and calumny has to be trodden down. Yet American born composers are writing good music and some of it ranks high. In time we will recognize the American spirit back of it. We cannot expect the foreign mind to do this first. It is the province of the American mind to recognize its own, not shamefacedly, but proudly. If we have not a national pride in our native composers, how shall we expect to rear them?

I regard John Philip Sousa as one of our native-born originals. In spite of the fact that he himself does not recognize a racial or national quality in his own music, I think Americans will generally disagree with him on that point.

It would be well to have a roll of honor or "Hall of Fame" for those Americans thought worthy, and I propose the name of John Philip Sousa as one of them. There are others also.

Respectfully,

D. W. MILLER.

Norwood, Ohio, Nov. 15, 1915.

Nothing Approaches It in England

To the Editor of MUSICAL AMERICA:

I am an enthusiastic weekly reader of your admirable paper. I am sorry to say that we have nothing even approaching it here in England.

I have noticed that there have been many references lately in your paper to the scarcity of music written for two pianofortes. May I introduce your notice to a work of this description written by me this year and published last June by Messrs. Augener & Co.? I inclose a leaflet issued by the publishers, in which you will see that the work has had a great success here. It has been taken up by Moiseiwitsch, Sapellneoff and many other well-known pianists.

I intended visiting America last year, but was prevented from doing so by war conditions. I hope, however, at some future time, to come and make my works known personally.

Yours faithfully,

SYDNEY ROSENBLUM.

London, Nov. 4, 1915.

A Correction by Jane English

To the Editor of MUSICAL AMERICA:

In my letter of the "Open Forum" of Nov. 13 an entire line was omitted from the original, causing me to appear to contradict myself.

The third paragraph as published read:

"It is generally conceded that though there are some really fine American vocal teachers, the best of the world's vocal teachers are Europeans. And when saying 'really fine teachers' I do not refer to those who have produced great voices."

It should have read:

"It is generally conceded that, though there are some really fine American vocal teachers, the best of the world's vocal teachers are Europeans. And when saying 'really fine teachers' I do not refer to those who have good ideas or are good critics, but to those who have produced great voices."

Will you kindly make this correction? Thanking you,

Yours very truly,

JANE ENGLISH.

Chicago, Ill., Nov. 13, 1915.

Do Singers Need Brains?

To the Editor of MUSICAL AMERICA:

In looking over this week's MUSICAL AMERICA I was astonished to see that not a singer has answered Leginska's interesting remarks on singing in the Personalities column of MUSICAL AMERICA for Nov. 6, "It takes no brains to sing."

This is the attitude of so many pianists that I feel that they should be made to use their brains on the subject.

There are bad singers, as well as bad instrumentalists, but the unfortunate thing is that bad singing is received and encouraged by an ignorant public, while piano playing must be of the first order, or they will not listen.

Having acknowledged this unfortunate condition, we must consider it no longer,

[Continued on page 27]

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Mme. Mulford as "Amneris"

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

but compare good singing with good piano playing. And does this require brains? It certainly does, and a concentration few pianists are capable of. I have had pianists of good standing in my class, who, after one-half hour's singing with brains have said that they concentrated more in that time than in two hours at the piano. What is music? Is it mental? Musicianship is certainly a mental attribute, without which qualification singing is certainly not an art, and a pianist becomes a good acrobat.

How unfortunate that women like Lilli Lehmann, Sembrich, Fremstad, etc., have chosen a profession requiring so little brains. What might they not have accomplished at the piano?

Sincerely yours,
SYLVIA RIOTTE BIRKINS.

New York, Nov. 20, 1915.

First American Performance of Ravel Quartet

To the Editor of MUSICAL AMERICA:

I notice in your issue of Nov. 13 that your critic, H. F. P., in writing about the first New York concert of the Kneisel Quartet of this season, states, in connection with the Quartet by Ravel, that it was produced first in this country by the Flonzaley Quartet. May I correct this by stating from my records that the credit for introducing this important chamber music composition belongs to Mr. Franz Kneisel, who played it with his associates for the first time in America in December, 1906.

Very cordially yours,
HELEN LOVE,
Secretary, Kneisel Quartet.
New York, Nov. 17, 1915.

A Neutral "Joan of Arc"

To the Editor of MUSICAL AMERICA:

There is an international flavor to the announcements of the new Bossi oratorio, "Joan of Arc," to be given at Carnegie Hall early next month. The composer is an Italian, the subject is French, Mme. Sundelius, the noted Swed-

ish soprano, creates the title rôle, and the translation is by an Englishman, while the illustrious conductor is of German birth and the chorus is American. As if to remove the society still further from suspicion of mundane partisanship, the composer gives the chorus here and there, parts as angels! The Oratorio Society might well be acclaimed the greatest musical exponent of the President's neutrality doctrine, even though the above interesting situation is due to accident rather than design.

Yours very truly,
THE ORATORIO SOCIETY OF NEW YORK.
New York, Nov. 17, 1915.

A Tribute to Bechtel Alcock

To the Editor of MUSICAL AMERICA:

In connection with the appreciative article you published in last week's issue of MUSICAL AMERICA on the successful career of Merle Alcock, permit me to add that at the time I took Mr. and Mrs. Alcock to London the success of Bechtel Alcock was quite as pronounced as was that of his gifted wife.

I consider his voice to be the most beautiful lyric tenor in this country, and it seems to me only just that he should receive credit for his work at this time.

Very truly yours,
ELLA BACKUS-BEHR.
New York, Nov. 22, 1915.

How to Use That Million Dollars

To the Editor of MUSICAL AMERICA:

In the September and October numbers of your journal I saw the question asked and commented upon: "How can a million dollars best be expended for the benefit of musicians?" Being a musician myself, I would like to suggest that the money could best be expended for musicians in the form of a benefit or insurance fund, which could be handled through a Society or Betterment League plan, the objects being: (1) To help musicians in sickness or, in case of death, to help their families. (2) To form the nucleus of a musicians' pension fund, to be handled by a board

of trustees, all musicians being made eligible to the benefits of the fund on payment of the small sum of \$1 a year.

Respectfully yours,

GERTRUDE E. BENTLEY.
Rochester, N. Y., Nov. 4, 1915.

Some "Butterfly" Comparisons

To the Editor of MUSICAL AMERICA:

I was very much interested in an article in last week's "Forum"—"Mary Pickford in 'Butterfly.'" I saw Miss Pickford and I must confess that, while I admire her very much, her portrayal of *Butterfly* didn't have the appeal of Miss Farrar's. After seeing Tamaki Miura one realizes how Japanese Miss Farrar's *Butterfly* is, and how wonderfully tragic she is in the last scenes.

Very sincerely,
A LOVER OF "BUTTERFLY."
Greenwich, Conn., Nov. 20, 1915.

UNFAILING CHARM IN VERA BARSTOW'S ART

Violinist Presents Her Well Devised New York Program in a Highly Commendable Manner

Vera Barstow, the young American violinist, pleased a large sized audience greatly at her recital in Æolian Hall last Saturday evening. Always an artist of



Vera Barstow, Who Gave a Highly Successful Recital in New York Saturday

unfailing charm and delicate grace, Miss Barstow revealed gains in matters of poise, style and musical perception this time that lifted her work to a higher position than heretofore. She played a well-devised program that bespoke sincerity and excellence of artistic aim and which comprised Tartini's Sonata in G Minor, Schumann's "Garden Melody" and "At the Fountain," the Cartier-Kreisler "La Chasse," a Vieuxtemps "Rondino," the A Major Sonata of Brahms and short pieces by Tirindelli, von Kunits and Sarasate.

Breadth and temperamental sweep are not distinctive elements of Miss Barstow's playing, nor are they called for in the music she essayed. But she played with tonal beauty and fluency, unquestionable proficiency of technique and intonation that never suffered lapses. In Tartini's sonata was true classic spirit and in the Schumann pieces suavity and appealing tenderness.

But in Brahms's lyrically enchanting sonata the young woman accomplished the happiest results of the evening. Most ably seconded by her excellent accompanist, Anton Hoff, she played it with full regard for its gracious poetry and freshness of fancy. It was a well adjusted, intelligently and artistically conceived interpretation and for it Miss Barstow deserves all credit. H. F. P.

Four Musicians at Work on Scores for Ince Films

Louis Gottschalk and Edward Foote, both well known composers, have just been added to the musical staff of the motion-picture enterprise at Inceville, Cal., which already includes Victor L. Schertzinger and Joseph E. Nurnberger. These four musicians are now at work on the incidental scores for all forthcoming Triangle Film productions.

CASALS AND BAUER IN JOINT RECITAL

Another Big New York Audience Hears Them, but Not at Their Best

No artistic combination of recent years has been musically or otherwise as profitable as that of Pablo Casals and Harold Bauer, made feasible last season by the war. The union of the distinguished 'cellist and pianist for the purpose of sonata recitals took New York concertgoers by the ears last winter and on three or four occasions packed Æolian Hall to its fullest auditorium and stage capacity and would have packed it so again had extra recitals been given. That these functions would be resumed this year was certain. Interest in them is undiminished and all available places were disposed of barely a day after announcement had been made of the first concert. The recital occurred last Saturday afternoon and it was again found necessary to commandeer the stage. On this so many were crowded that little more than the space needed by the artists was left.

And yet, in spite of lavish expectations, the recital proved perhaps the least satisfactory that Messrs. Bauer and Casals have given in conjunction. Of their boundless skill, their subtle sympathy, the superlative elegance and artistic distinction of their joint labors and their capacity for submerging their potent individualities in the interest of an ideally balanced ensemble there could be, of course, no question. Nevertheless, neither seemed in his best form and Mr. Casals in particular appeared to be afflicted with an "off day." His performances lacked on the whole their customary warmth and poetry and his tone—especially during the first half of the afternoon—was remarkably rough and coarse, his bowing rude and aggressive. Subsequent improvement in these matters did not suffice to save the day.

The program might have been curtailed with impunity. It offered Brahms's F Minor Sonata, the Beethoven Sonatas in C and D, Op. 102, and a Sonata in G by the Hungarian, Emanuel Moor. The fine work of Brahms was happier in purpose than in execution. It cannot be denied, moreover, that the program would have gained in compactness by the elimination of the second Beethoven Sonata, which, except for its richly introspective *adagio*, is not inspired. But the first one, a work of small dimensions but much winsomeness, was done with a delicacy and a justness of perspective that sufficed to make it the brightest spot of the concert.

However, for the greater part the audience felt the heavy lethargy of the proceedings, and many left before the close. Great artists, like ordinary workaday mortals, have their blue days. To chide them for succumbing to such would be graceless folly. H. F. P.

BALTIMORE SONG CONTEST

Composers All Over the Country Displaying Interest in It

BALTIMORE, Nov. 22.—Widespread interest is being taken in the municipal song contest of Baltimore. The Mayor of the city, James H. Preston, as already published, has offered a prize of \$250 in gold for the best musical setting of the Baltimore anthem. The contest, which is national in character, is open to any American or naturalized citizen, and is being conducted by Frederick R. Huber of the Peabody Institute, Baltimore. The judges are Harold Randolph, Director of the Peabody Conservatory of Music; Henrietta Baker Low, former supervisor of music in the Baltimore public schools, and John Itzel, composer and conductor.

"Judging from the postmarks on the wrappers," says Mr. Huber, "the contest is inspiring musicians in every part of the country. The high order of the settings leads me to believe that many of the foremost composers in the United States have submitted scores. Musical publications and daily newspapers all over the country have given this contest wide publicity, and the honor of writing the first municipal anthem, as well as the large prize offered, certainly makes it worth the effort. After the winner is announced, it is proposed to give a celebration, at which the Mayor will present the poet and the composer with the prizes and all of the school children will be assembled and sing the anthem."

The contest will close Dec. 1 and no music bearing a later postmark will be considered.

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New York, November 27, 1915

THE PRESS AND MUSICAL THINKERS

It has happily become the custom for the daily press to give more space than formerly not merely to matters musical, but also to the thoughts of leading musicians. Thus one New York paper gave Josef Stransky, conductor of the New York Philharmonic Society Orchestra, a column and a half in which to speak of his organization, and Prof. Cornelius Rübner of Columbia University a page and a half to express himself on the ever more timely subject of American music and composers.

It would help vastly to clear the air, musically speaking, if this course were still more consistently pursued. Our friends the critics have their fling at all times, and a certain measure of service is accomplished by their not always welcome industry. But their expressions represent only one side of the case—the critical side.

Unfortunately there is such a thing as a critical habit—a critical habit of mind—which leads to the overlooking of many matters and many points of view native and familiar to public musical personages who are not critics, as, for example, conductors, educators or composers.

Singers we need scarcely mention, for the limelight in which many of these exist makes them the frequent prey of the tireless interviewer, not often with happy results for a reading public concerned with quality of thought.

These non-critical musical thinkers are commonly expected to manifest the character of their thought only in and through the enterprises which they direct. But while it is better to be engaged in constructive work than to be talking about it, there is a legitimate and occasional use of such a deviation from vocations. It is to interest and satisfy the public in questions either not broached by the critic or treated by him only from the critic's viewpoint.

Messrs. Stransky and Rübner, in their interviews, throw light on a number of matters commonly left unilluminated by musical writers, and it is to be hoped that the daily press will give more frequent opportunity to prominent musical people in such positions to express their views.

HALF-FORGOTTEN SONGS

Quite aside from the interest of the public mind in contemporary musical matters is another persistent phase of musical interest—that in half-forgotten old-time songs or fugitive fragments of such songs.

A season does not go by without the unearthing from the shadowy past of a half dozen or more such fragments, and the discussion of them in the columns, usually the correspondence columns, of the daily press. One is astonished to find how many persons are interested enough in these relics and memories to write to the papers about them. Sometimes this antiquarian musical interest is rewarded by the reconstruction of an entire song from fragments contributed by different individuals.

That old rhythmic jargon of "Kemo kimo dera wah" recently came up for lengthy discussion in one of the New York papers. Lately "Pop Goes the Weasel" has been the storm center of interest. We referred last week to the controversy over Columbia's old "Van Am" song. Now that the original manuscript of "Home, Sweet Home" has just experienced the fresh advertisement of a sale at auction, this less neglected song of our childhood will probably command a considerable space in the papers for some time to come.

The subject takes on a more tragic tone just now, through the execution last week at Salt Lake of Joe Hillstrom, one of the several individuals designated by the generously distributed title of "The Hobo Poet," who was the author of the famous hobo marching song, "Hallelujah, I'm a Bum." And, by the way, did that song ever achieve publication? The knowledge of it is certainly far more widespread than that of many songs which one frequently sees in black and white.

The almost-forgotten or half-forgotten song retains an unexpected vitality.

SHAKESPEARE TERCENTENARY

Announcements of the plans of the great Shakespeare Tercentenary Celebration are beginning to appear in the daily papers. The celebration is to be nation-wide, but New York City has its own organization and its own plans.

Music will play a large part in the celebration. Shakespeare, the master dramatic poet, is remembered equally as a master of lyric poetry. The treasury of songs composed upon the words of the Bard of Avon is so immense that one could scarcely get to the bottom of it in a lifetime of study. There are part-songs and choruses innumerable, and quantities of orchestral works based upon Shakespearean themes.

The New York committee is preparing lists and programs of these works for general distribution, and another year will undoubtedly witness a great increase of the knowledge of Elizabethan music, as well as of later musical essays upon the ever new and inspiring poems of the poet.

A prize for a new Shakespearean musical work would be timely, and it is hoped that it will be forthcoming from the activities of those in charge of the celebration.

THEODOR LESCHETIZKY

Pedagogy was more than a passionate ideal with the late Theodor Leschetizky; it was a distillation of his very self, given generously, day upon day. Mere ideals deteriorate: assuredly something more burning, a nobler conviction, quickened until almost the very end the faculties of this patriarch among piano teachers. He taught as he lived—intensely. That he might have enjoyed phenomenal popularity as a virtuoso few dispute. But he was a strong and human being. He chose the apparently humbler calling. The record of his achievement renders comment upon the wisdom and splendor of his choice superfluous. Time fought vainly to conquer Leschetizky's vitality. His joy and ardor remained unimpaired until physical incapacity came.

The products of this man's labors will go on with his work and disseminate the commandments and precepts

of his art. Leschetizky has become an enduring institution. But when will come again the irascible old man who lay awake nights after he had chastened with undue severity the spirit of some pupil? Volatile, cranky, impatient, as was Leschetizky, his heart was gentle and big; his purse and powers were always at the disposal of the worthy. He might have died a millionaire, and a famous virtuoso to boot. Records disclose that he left very little property, indeed. The memory of the man and artist and teacher will not be readily effaced. And his legacy is something more substantial than a memory—it is a tradition calculated to benefit pianists for generations to come.

PERSONALITIES



Mme. de Cisneros at Practice

Resuming this season her former association with the Chicago Opera Company, Mme. Eleanora de Cisneros, the American prima donna, has been winning new laurels with the Campanini forces. The snapshot reproduced above was made in Paris by Ward Stephens, the American composer and vocal teacher.

Calvé—Mme. Calvé returned to vaudeville in New York this week at the Palace Theater.

De Tréville—Yvonne de Tréville recently spent the week end at Harriet Ware's home on Long Island, going over the soprano part of "Undine" as well as several other new works of this talented composer.

Caruso—To see "The Great Lover," a romantic drama of operatic life in which Leo Ditrichstein is playing, Enrico Caruso took a party to the Longacre Theater one night last week. Among his guests was Antonio Scotti.

Warrum—Helen Warrum, whose home is in Indianapolis, and James Whitcomb Riley, the Hoosier poet, are great friends. "Always be the same sweet, wholesome girl and eat plenty of pie and gravy," was the parting advice of Mr. Riley when Miss Warrum left Indianapolis recently to join the Metropolitan Opera Company.

Mason—Edith Mason, the American soprano who made her Metropolitan opera debut last week, has sung in Florence and many other European cities and was engaged for the Paris Opéra Comique at the time the war began. Her home, prior to her marriage to Norman Mason, who is himself a singer, being the possessor, it is said, of an excellent tenor, was in Boston.

Corey—N. J. Corey, prominent in Detroit's musical life as a composer, organist, lecturer and manager, has spent a fortnight in New York. His wife underwent a serious operation last week and is now declared by her physicians at the Polyclinic Hospital to be out of danger. She will remain in New York with her son-in-law and daughter, Mr. and Mrs. Edward Carpentier, until her condition enables her to return to Detroit.

Melba—Mme. Melba announced in Cleveland this week that she had donated her apartment in Paris for use as a hospital for wounded soldiers. Though she has raised great sums for war charities by her singing, Mme. Melba has denied herself everything since the beginning of the war. "I have bought neither hats nor gowns since the war began," she said. "I can't afford new garments until every suffering man, woman and child has food and shelter."

Sousa—John Philip Sousa dipped into philosophy in a recent interview for the New York Press. Said this interviewer: "He (Mr. Sousa) thinks the human race, as it now exists in the world, has accomplished about all it is destined to accomplish, and must give way before long to a higher type which will achieve yet greater things. The newcomers will be what Sousa calls a 'root race,' that is, not an evolution from man as we know him, but a new type arbitrarily created to serve the purposes of God, or Providence, or nature, or whatever it may finally be decided to call the infinite."

POINT and COUNTERPOINT

NEW light upon anatomical aspects of classic dancing was shed by a recent account of a young dancer's performance printed in the New York Tribune. As the actual news of the event was told in the first three lines, the account must have been written by Grenville Vernon, and not by H. E. Krehbiel. In the item we find this:

Neither the Russian dancers nor Miss Duncan need have cause to worry lest their laurels be torn from their legs.

At last we know where laurels are worn by famous dancers! But it must interfere dreadfully with locomotion. We've always believed that laurels were jaggedly, ticklish things.

Speaking of critics, we see that the veteran James Huneker in his "The Seven Arts" in Puck, has this to say of the current New York Hippodrome success, "Hip-Hip-Hooray":

"If you can stand John Philip Sousa and his marches you will get your money's worth, for he dominates an entire scene with his automatic conducting and machine-made music."

James may be an authority on "seven arts," but he's lacking in that of common sense. If Mr. Sousa's marches, which have stirred the pulses of the peoples of several hemispheres, are "machine-made," then Mr. Sousa, as the inventor of this machine, is to be ranked among the world's great discoverers, such as Edison, Marconi, et al.

Drat the luck! We had already fashioned a quip upon H. E. Krehbiel's use of the phrase, "Signor Polacco, the composer," in his review of the "Samson and Delilah" revival, when we noticed that the proofreaders had let this slip-of-the-tongue "get by" in MUSICAL AMERICA's extract from H. E. K.'s criticism as appended to our own story of the opera.

He practised playing on a harp,
For Heaven was his goal;
But old St. Peter was too sharp—
And now he's shoveling coal.
—Musical Monitor.

Versatile Marguerite Dunlap is both singer and raconteur. The other day she told us this:

Conductor, during Rehearsal of Country Orchestra—"Gentlemen, we will now play No. 9 in the red book."
Cellist—"Why, I just played that one!"

John George Harris tells us that in one of the Charlotte (N. C.) colleges, a pupil in the piano department was told to procure for her exercise work a copy of the Kuhlau Sonatas. The teacher omitted to give the pupil a written title of the work desired, and the pupil returned for her next lesson with a copy of the "San Antonio Rag."

Another from the same college: A pupil in the vocal department was singing over some exercises and appeared puzzled at some of the explanations about proper breathing. After stumbling about for some time, trying to grasp the situation, she finally inquired of the teacher, "May I take breath at the rests?"

"How is your daughter getting on with her music lessons?"

"She's improving rapidly. The last tenants in the flat next to ours stood it three months. The previous record was six weeks."

"I hear you ca-a-alling me," warbled the daughter from the parlor.

"Yes," sang mother from the kitchen. "I wouldn't mind a little help with the dish-sh-shes."

And then a profound silence.—Louisville "Courier-Journal."

Chicago has a saloon with the sign over it, "Alma Mater." Think of the fervid songs its graduates sing, beginning "Hic, Haec, Hoc!"—Newark "Eagle."

The late Rafael Joseffy for many years had his summer studio at Tarrytown, N. Y., whence came young disciples from all

over the United States. A young girl from Madison, Wis., came there to study with him. She was given to enthusiasm.

"Yes," said she, "my teacher out home is a great worker. She practises eight and nine hours a day, and she's the best pianist in Madison."

"How funny," replied Joseffy. "I never practise at all—but I'm the best pianist in Tarrytown."

"My dear," said Mr. Hawk to his better half the other evening, "do you know that you have one of the best voices in the world?"

"Indeed?" replied the delighted Mrs. H.

"Do you really think so?"

"I certainly do," continued the husband, "otherwise it would have been worn out long ago!"—Brooklyn "Eagle."

On the return of Leopold Stokowski, conductor of the Philadelphia Orchestra, from Wilmington, where the orchestra had been playing, he discovered that there had been a fire at his home during the night. With his usual capacity for picking out the salient points of an event Mr. Stokowski said: "This fire was a very remarkable and discreet one. Besides burning a few other things, it completely destroyed a bookcase and all of the books, with the exception of one. This one book was a bound volume of the Boston Symphony Orchestra programs. By this we learn that the Boston Symphony programs are not as dry as we had supposed."

Louis C. Elson has been giving in the Musical Observer some "Anecdotes of Great Composers," which, as he observes, "are quite as true as most of those told in the musical histories." Here is one offered by the veteran critic:

Chopin once composed a one-minute waltz, and it is said that Rossini, who was a great gourmand, followed out this idea by writing three marches for culinary purposes, a two-minute march for soft-boiled eggs, a three-minute waltz for boiled eggs, and a five-minute march for hard-boiled ditto. But an amateur once playing these works to assist the cook, stumbled very badly and played so hesitatingly that all the eggs came to the table hard-boiled, whereupon Rossini tore up the compositions to the great loss of the world and of cookery.

Cassius informs us that upon visiting an Upper Broadway "movie" house the other night, he found placarded at the side of the stage this orchestral number:

Pagliaccia
by
Leon Cavollo

"I'm going back there to-morrow night," adds Cassius, "to hear them play that new opera by Monty Mezzi."

MOLLENHAUER CHORUS HEARD

Boston Apollo Club and Mme. Scotney in Splendid Program

BOSTON, Nov. 17.—The Apollo Club of male singers in this city gave the first concert of its forty-fifth season in Jordan Hall last evening, to an audience that taxed the seating capacity of this auditorium, which bespeaks the unique artistic standing this choir holds here.

Mr. Mollenhauer was again in the conductor's stand, and in his firm and artistic directing led his men effectively through an interesting program of miscellaneous numbers. The club holds the same even tonal balance and sings with the energy and musicianship which have long since characterized it.

The assisting artist was Mme. Evelyn Scotney, soprano, who sang the "Je suis Titania" from "Mignon" and a group of German and English songs. Frank Luker is again serving the club as accompanist, and Dr. Archibald T. Davison presided at the organ. W. H. L.

New Chorus for New Britain, Conn.

NEW BRITAIN, CONN., Nov. 16.—Plans for the organization of a new Singing Society in New Britain are rapidly being completed. It is proposed to organize among the local singers a society which will be representative of that city.

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GIVE AMERICAN MUSIC

Native Composers' Works Performed for Meeting in Boston

BOSTON, Nov. 19.—As part of the seventh annual joint meeting of the American Academy of Arts and Letters and the National Institute of Arts and Letters held in Jordan Hall, Nov. 18 and 19, a concert of compositions by members of the Institute of Arts and Letters was given on Thursday afternoon by the Boston String Quartet, assisted by Charles Bennet, bass, and Wallace Goodrich, pianist, both of the faculty of the New England Conservatory of Music, in the building of which the sessions were held. The string quartet consisted of Sylvain Noack, first violin; Otto Roth, second violin; Emil Ferir, viola, and Alwin Schoeder, violoncello, assisted by J. Theodorowicz of the Boston Symphony Orchestra. The program contained the following numbers:

Charles M. Loeffler, *Lyrisches Kammersmusikstück in F Major* for strings; David Stanley Smith, "Music when Soft Voices Die," "Flower of Beauty," "Evening Song" and "Love's Music"; Howard Brockway, Suite for Violoncello and Pianoforte, Op. 35, "Ballade and Serenade au Carnaval"; George W. Chadwick, "Ballade of Trees and Master"; F. S. Converse, "Bright Star"; Arthur Foote, "Tranquility"; Edgar Stillman Kelley, "Eldorado"; Henry Hadley, Quintet in A Minor for Pianoforte and Strings.

W. H. L.

WORCESTER SYMPHONY HEARD

Martha Atwood-Baker Charms as Soloist in Substantial Program

WORCESTER, MASS., Nov. 18.—The Worcester Symphony Orchestra gave its second concert since its organization in May at Mechanics' Hall last night. The attendance indicated that Conductor Daniel Silvester and his associate players need have no fear that the organization will not be supported, provided that in the future the same high ideals are maintained. The Worcester men were assisted by five symphony players from Boston.

Martha Atwood-Baker, soprano, of Boston, was the soloist. It was her first appearance in Worcester. She was accorded a cordial reception and sang frequent encores. Mrs. Baker's voice is pure in quality and, coupled with a gracious personality, readily won the esteem of her audience. She offered a "Wertha"

aria, a group of songs, among which were two by Bainbridge Crist of Boston. They were "Yesteryear" and "Butterflies," the last named being dedicated to her by Mr. Crist. For encore to the last group she sang Thomas's "Chansonnette," accompanying herself at the piano.

The symphony players offered a substantial program, which opened with the Schubert Overture, "Rosamunde." Haydn's "Surprise" Symphony was adequately given. Other numbers were "The Angelus" from "Scenes Pictorresque," by Massenet, and Dvorak's "Humoresque." R. W. P.

RECITALS IN ATLANTA

One of the Most Delightful Given by Miss Gilmer and Mr. Sorrentino

ATLANTA, GA., Nov. 17.—One of the most delightful musical events of the week was the appearance in joint recital at Cable Hall of Josephine Gilmer and Umberto Sorrentino, with Frank Braun at the piano. Miss Gilmer and Signor Sorrentino were given most enthusiastic applause from a splendid audience.

Earl Chester Smith, pianist, shared honors with Charles A. Sheldon, Jr., city organist, at the Sunday afternoon free organ recital. Both musicians were repeatedly encored. Mr. Sheldon's skilful demonstration of the harp, oboe and vox humana attachments of the big organ, in playing the "Meditation" of E. J. Sturges, evoked much enthusiasm.

At the East Lake Country Club's Sunday afternoon recital Haldan Jebe, Norwegian violinist, and the orchestra directed by Karl von Lawrenz, drew many music-lovers. L. K. S.

Melanie Kurt to Make Postponed Appearance with Philharmonic

Melanie Kurt, the prima donna soprano of the Metropolitan Opera Company, who was prevented from appearing at the first Sunday afternoon concert of the Philharmonic Society because of an excessive number of rehearsals at the Opera House, will be the soloist next Sunday afternoon, Nov. 28, a special arrangement having been made with Director Gatti of the Metropolitan. Her program will be as originally announced and will contain songs by Richard Strauss, with the orchestra.

LOCAL SOLOIST WITH ST. LOUIS ORCHESTRA

**Albert Stoessel, Violinist, Gains
Approbation of the Critical
—Choral Concert**

ST. LOUIS, Mo., Nov. 20.—The third symphony program by the St. Louis Orchestra provoked unusual enthusiasm yesterday afternoon. The program was intensely interesting and the soloist was a St. Louis man who returned to his native city to make his first public appearance in the United States with this orchestra. This young artist was Albert Stoessel, violinist, who played the Vieuxtemps Concerto for Violin, No. 5, Op. 36, with an orchestral accompaniment that was entirely his own arrangement.

Mr. Stoessel is a performer who cannot help but please the most critical. Although only a very young man, he has played the violin since he was old enough to carry one and commands an unusual amount of musical knowledge. His playing was marked by a clear, firm technique, and his interpretation was soulful. His sincerity impressed itself strongly upon the very enthusiastic audience. As an extra number he played the "Romanza" by Beethoven.

Mr. Zach played for his opening number the Goldmark Overture, "In the Spring," which was delightfully given. After the concerto he played a lyric poem for orchestra by Bohlmann, who has been for many years a professor in the Cincinnati Conservatory of Music. This presentation was made more memorable by the appearance of the composer on the stage after it had been completed. The work is distinctly modern in construction and has several unusually pleasing themes.

The symphony of the afternoon was Tchaikovsky's No. 4, F Minor, which Mr. Zach had not played in several years. The popularity of Tchaikovsky has grown to such an extent in St. Louis that audiences fairly crave a number by

the great composer on each program, and Mr. Zach's individual reading of these wonderful pieces creates for him the most profound respect.

The orchestra leaves Sunday night for a short tour through Indiana, Illinois and Missouri.

The St. Louis Pageant Choral Society opened its second season at the Odeon on Tuesday evening of this week with a production in concert form of Saint-Saëns' "Samson and Delilah." Frederick Fischer, the eminent conductor, was assisted as usual by the entire St. Louis Symphony Orchestra and was most fortunate in having the following widely known artists as soloists: Delilah, Kathleen Howard; Samson, John Campbell; High Priest, Horatio Connell; Abimelech, Old Hebrew and Second Philistine, Louis Bauer. The minor parts were sung by two members of the chorus, Raymond H. S. Koch and David F. Monahan.

For the principal solo parts, it is doubtful whether Mr. Fischer could have secured a more capable quartet. It was practically the first appearance here of all of them. They sang in finished style and with an exceptional understanding of the text. For the chorus, the writer cannot speak in too high terms. This performance was certainly as creditable as any that the chorus gave last year and proved, moreover, that Mr. Fischer has under his guidance an organization capable of further development so that all of the greatest choral works can be given. The audience, which completely filled the house, was loud in its applause of artists, orchestra and chorus.

The second Saturday musicale at the City Club to-day was particularly enjoyed, as the members were fortunate in having an opportunity of hearing Mrs. Morris Skrainka, the local dramatic soprano, and Maria Olk, violinist, who is a sister of Hugo Olk, the concertmaster of the Symphony Orchestra. Both are accomplished musicians.

Last week 1200 persons crowded into St. Peter's Episcopal Church to hear Charles Galloway lead the Scottish Rite Choir in a program of mixed choral numbers. This choir, which is one of the best known in the city, recently made a successful trip to the East.

A young artist who made an unexpected appearance last night in a private recital at Lennox Hall, the school for young girls, was Aline Van Barentzen, the pianist, who happened to be passing through St. Louis en route to fill another engagement. Owing to the shortness of the notice, the audience was composed mostly of musicians and their friends and was naturally of a most critical nature. An unusual amount of pleasure was manifested in the way Miss Van Barentzen played a difficult program. Her principal numbers were by Schumann, Beethoven, Chopin, Liszt and a few of the more modern composers. The young woman's technique is remarkable and the effects which she obtained in the "Appassionata" Sonata were striking. All her numbers were given in extremely good style and provoked the most spontaneous approval.

HERBERT W. COST.

MR. GOODMAN'S RECITAL

**Pianist Shows Rapidly Developing Art
in von Ende Program**

Lawrence Goodman, one of Lhévinne's most brilliant pupils and a faculty member of the Von Ende School of Music, gave a piano recital at the latter institution on Nov. 17. His playing thoroughly delighted the capacity audience. Mr. Goodman's program was difficult, including, among the larger numbers, the first movement of the Saint-Saëns G Minor Concerto and Liszt's E Flat Concerto. However, the artist was easily equal to his task.

Noteworthy, indeed, was Mr. Goodman's interpretation of the Andante from Schumann's "Etudes Symphoniques." His conceptions of an Ara-

besque by the lamented Leschetizky, the "Nachtfalten" Waltzes of Strauss (Tausig arrangement) and Stojowski's "Chant d'Amour" were charming and were applauded to the echo. Throughout the program Mr. Goodman proved that time has brought to him added powers of artistry. His further development will be watched with interest. Gordon Hampson was at the second piano. B. R.

CONCERTS IN CHARLOTTE

**Treble Clef Club Opens Season—Vocal
Quartet Applauded**

CHARLOTTE, N. C., Nov. 19.—The first meeting of the season of the Treble Clef Club of Charlotte was held on Wednesday afternoon at the Myers Park home of Mrs. A. D. Glascock, chairman of the music department of the Woman's Club. There was a large audience of club members and guests. A discussion of Beethoven's Fifth Symphony was conducted by Mrs. Glascock. An informal program comprised the songs, "Ah, Love, But a Day" and "The Year's at the Spring," Beach, sung by Eloise Dooley; the "Venetian Tarantelle" of Liszt, played by Mary Louise Crowell, and the songs, "Dear Love, When in Thine Arms," Chadwick, and "Jean," Spross, sung by Mrs. Bertha Orndorff.

The Metropolitan Grand Quartet appeared at the old College Auditorium last evening as the second number of the Charlotte Lyceum Course. The quartet appeared in four selections, with which they were especially generous, their best number being the "Wanderer's Night Song" of Rubinstein. Extracts from the first act of "Faust" were given by Mr. Neth, tenor, and Mr. Lane, bass, and were extremely well done. Mr. Lane appeared to excellent advantage in Handel's "Hear Me, Ye Winds and Waves"; Mr. Neth sang the Campbell-Tipton "Spirit-Flower" with good effect; Mr. Chase's solo number, Oley Speaks's "Morning," was well received. J. G. H.

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FINE SONG AND PIANO RECITALS IN SEATTLE

Sebastian Burnett Reveals Powerful and Well Controlled Baritone—Harold Henry's Admirable Playing

SEATTLE, WASH., Nov. 13.—One of the most artistic musicales of the season was given by Mrs. Henry Bittman on Wednesday, the soloist for the afternoon being Sebastian Burnett, the well-known baritone, with Cecil Teague at the piano. The beautiful murals of Puget Sound scenery by F. Tadama, decorating the music room, might have been an inspiration to any musician, and Mr. Burnett was heard at his best. Two unusual numbers were "Vittoria," Carissimi (1604-1674), and "Plaisir d'amour," by Martini (1741-1816). The "Vision Fugitive," from "Hérodiade," Massenet, was sung with finished art. Mr. Burnett's training with de Reszke was evident in the splendid control of his powerful voice and his dramatic interpretations. Mr. Teague was a sympathetic accompanist and his excellence as a soloist was exhibited in his playing of the A Flat Etude of Chopin.

On Nov. 11, at the Cornish School of Music, Harold Henry, the Chicago pianist, appeared before an appreciative audience that filled the recital hall. Mr. Henry's playing was colorful and poetic in the "Ballade," Op. 24, Grieg. His Chopin "Fantasie" exhibited his clean-cut, highly refined technique and his thorough understanding of the possibilities of the instrument. The interpretation of the "Keltic Sonata" of MacDowell, exhibited Mr. Henry's appreciation and love for the American master's works. The lighter numbers, "A Song from the East," Cyril Scott; "Tabatière à Musique," Friedman, and a "Légende," by Rosseter Cole, were charmingly rendered and were a pleasant diversion from the heavier Schumann, Schubert and Brahms numbers.

Mrs. Drusilla S. Percival, the Seattle composer, was honored by having an entire program of her music given by the St. Cecilia Club in Tacoma last week. Mrs. Percival's songs have marked individuality, rich harmonies and alluring melodies. A. M. G.

Mraz Orchestra of Oklahoma City in Praiseworthy Concert

OKLAHOMA CITY, OKLA., Nov. 15.—The Mraz Orchestra gave its first concert of the year at the Musical Art Institute on Saturday evening. The orchestra is made up of Institute students and consists of first and second violins, violas, cellos, a bass viol and two pianos. Arrangements of the Haydn, Mozart and Beethoven symphonies as well as numerous smaller works are to be played. The attacks were very precise at Saturday's concert and, for a student body, the work was excellent. Much praise is due Mr. Mraz, director of the Institute, for having formed what it is hoped may become a fine symphony orchestra for the Southwest before many years have passed.

View of Audience That Applauded Hemus's American Song Program



A PART of the audience that greeted Percy Hemus, the American baritone, at his third annual recital of songs by American composers, Carnegie Hall, New York. The sixty-five boxes were filled. A little over half of the audience is shown downstairs, while hundreds upstairs on the sides, in the boxes, dress circle and balcony were missed by the camera.

The Ladies' Music Club gave its first concert of the year Saturday afternoon. The program was devoted to Mozart.

One of the most beautiful numbers of the afternoon was the vocal quartet, "Ricodare," from the Requiem Mass, sung by Mrs. C. B. Ames (president of the club and pupil of William Hinshaw), Mrs. R. Brown, George Reed and R. D. Williams, director of the club chorus. C. H.

Soprano's Interest Aroused in Bohemian Students of State University

AUSTIN, TEX., Nov. 12.—Emmy Destinn sang to a large and enthusiastic audience Wednesday night at the Majestic Theater, her engagement having been arranged by the Austin Musical Festival Association, of which Mrs. Robert Gordon Crosby is president, and H. L. Clamp, secretary. An interesting feature of Miss Destinn's visit to Austin was her promise to return in February and sing to the students of the State University free of charge in compliment to the Czech Society, a literary organization composed of the Bohemian students of the institution. Miss Destinn also expressed her appreciation of the establishment of a Bohemian chair in the University.

Miss Destinn's appearance in Austin marked her only engagement in the State and many music-lovers came from nearby

towns to hear her. The prima donna was generous in her offering of the choicest numbers in her repertoire and several piano selections given by the accompanist, Homer Samuels, added to the artistic completeness of the evening. Among Miss Destinn's selections, an aria from "Pagliacci" was probably the most pleasing and its performance was finely representative of her exquisite art. Other selections that especially charmed the audience were Grieg's "Odaliske," Tosti's "L'Ultima Canzone" and Dvorak's "Song of Rusalka."

Artists Unite in Montclair Concert

MONTCLAIR, N. J., Nov. 20.—A concert of real merit was given last night in Montclair Club Hall by Marguerite Haven, a local pianist; Jacques Kasner, violinist, and Robert Gottschalk, tenor, with the assistance of Diana Kasner and George Howard Scott, at the piano. Mr. Kasner gave great pleasure with his really artistic playing. Three groups of songs were admirably performed by Mr. Gottschalk. Miss Haven, who played four piano solos, was also the local manager for the concert. Diana Kasner, the young sister of the violinist, was extremely able in her playing of accompaniments. W. F. U.

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HOCHSTEIN FULFILLS HIS HIGH PROMISE

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David Hochstein is a violinist of whom America may well be proud. Last year, when he made his New York debut, he showed considerable promise. This promise has been liberally fulfilled—the young man's Æolian Hall recital on Friday evening of last week easily demonstrated that fact. Mr. Hochstein possesses more than a very fine technique—his playing is informed with sweeping breadth, fire, magnetism, superb vitality. Furthermore, he goes to no one else for his conceptions. They are not radical; yet are personal and frequently, splendidly colored and designed patterns.

Bruch's D Minor Concerto has been played by at least three prominent artists in New York thus far this season. Mr. Hochstein's interpretation was noteworthy for warmth and intensity. This violinist's only fault is a slight tendency to "gush" a bit in the sentimental passages. But he usually restrains himself. It was a happy idea to include the Mozart A Major Concerto. Few need be informed how difficult it is to do justice to Mozart's violin music. Many an older artist might well have been proud of an offering so justly poised and lofty as Mr. Hochstein's.

In the groups of shorter works he studiously avoided hackneyed numbers. It may astonish some to hear that this violinist played an entire program, including encores, without once having recourse to the effect known as *con sordino*. Two waltzes by Brahms proved delicious; a valse-caprice by Nandor Zsolt was a

tour de force, brilliantly thrown off the bow. It was tumultuously applauded. The last group provided a sop to lovers of lighter music. It comprised Glazounow's "Pirouette," Rudinski's "Prater Reigen" and Sevcik's "The Blue-Eyed Maiden." The last-named is furiously difficult in many places. But it was well done and practically every effect thoroughly mastered.

Mr. Hochstein was recalled six times after the Bruch Concerto and many times after each of his groups. He gave few encores, but would have been justified in granting many, so genuine was the audience's appreciation of his playing. Maurice Eisner accompanied in a distinctive manner. His efforts rarely obtrude; generally they are artistic specimens of a rare order. B. R.

Hugo Works Played in Tonkünstler Concert in Brooklyn

A program of surpassing excellence was given by the Tonkünstler Society at Memorial Hall, Brooklyn, on the evening of Nov. 9, when there were heard Marcus Kellerman, the prominent basso; August Arnold, pianist; Henry Klingensfeld, violinist; John Adam Hugo, composer-pianist; Roland E. Meyer, violinist, and Hans Dressel, cellist. Mr. Hugo's compositions heard were Concertstück for Piano, Op. 7, in F Minor, played by himself, and Mr. Arnold at a second piano; Trio for Piano, Violin and Violoncello, Op. 4, E Flat Major, in which Messrs. Meyer and Dressel played with the composer. G. C. T.

Kathryn Buck Offers Splendid Concerts in Toledo

TOLEDO, OHIO, Nov. 14.—On Thursday evening John McCormack is to provide the second number in the excellent Philharmonic Course managed ably by Kathryn Buck. The first program was presented by Schumann-Heink, and the Cincinnati Orchestra will be heard on Feb. 18, with Olive Fremstad as soloist. The concerts are given at the Coliseum.

STAGE THRONGED AT McCORMACK RECITAL

**Seats for Overflow of Audience
Barely Leave Space Enough
for Singer**

Scarcely a person left Carnegie Hall last Sunday afternoon at the close of John McCormack's second New York recital until the tenor followed many recalls by singing an encore (what else than "I Hear You Calling Me"?), and all this in spite of the fact that he had given four extras after the next-to-last group. This was typical of the enthusiasm of the audience, which so overflowed to the stage that a temporary railing had been set up to mark off just the space needed by singer and accompanist.

Mr. McCormack's universal hold upon his audiences could be observed by watching the expressions on the faces of his hearers, from an old Irish woman in the front row of the platform seats (a perfect type from the "ould sod"—with her bonnet tied under her chin) to the admirers of many nationalities who rode away from the hall in their own limousines. There was no auditor more fervent in applause than the tenor's two children, Cyril and Gwen, who were in one of the boxes with Mrs. McCormack.

In its make-up Mr. McCormack's program was not essentially different from that of any serious recitalist, except for the inclusion of a set of Irish folk songs, in the exploitation of which Mr. McCormack has done such valiant service for the music of his native land. The opening Mozart aria was delivered in a finely polished style, and the group of translated *lieder*, both in the works themselves and in their interpretation, were a strong argument for the bringing forward of the great master songs in this form. Especially striking was the presentation of "Du bist die Ruh" (My Sweet Repose) of Schubert. There was a "first time" in the hearing of Buzzi-Peccia's "The Rose and the Flame," a song which was not especially impressive. Of this group, the tenor's stirringly delivered "Morning" of Oley Speaks reached the high point. Among the encores there was marked applause for "An Old Refrain," arranged by Fritz Kreisler, which is evidently to be a warm favorite of the McCormack audiences. The tenor was in admirable vocal form.

Donald McBeath exhibited his usual pleasing qualities as a violinist, and incidentally he introduced a novelty in concert attire by wearing with his cutaway suit a flowing bow tie of the sort popularly supposed to be an adornment of painters.

Edwin Schneider was a musicianly and sympathetic force at the piano. K. S. C.

Alda, White and La Forge Open Grand Rapids Concert Course

GRAND RAPIDS, MICH., Nov. 13.—The Mary Free Bed Guild of the V. B. A. Hospital opened its course recently at Powers Theater, with Frances Alda, soprano; Frank La Forge, pianist, and Roderick White, violinist. Mme. Alda's discrimination between the lyric and dramatic showed a breadth of temperament out of the ordinary, and her magnetism and charm gave the audience unusual exhilaration. Mr. White, a Grand Rapids artist, has made long and rapid strides in the artistic world and acquired poise beyond his years. His natural brilliant technical proficiency, and warmth of temperament were in evidence at this recital. Mr. La Forge's accompaniments satisfied every demand. Ferdinand Warner, a local pianist, accompanied Mr. White ably. E. H.

Urge Singing Contest for Florida Towns

SILVER PALM, FLA., Nov. 20.—A chorus of forty voices has been organized with Gustav Hemming, recently of Boston, as director. A proposition is on foot to establish an orchestra also and, if possible, to have a singing contest between the Silver Palm Singing Society and that of Princeton, Fla., some time in the spring. A. M. F.

Injury Keeps Frances Pelton-Jones from Concert Work

Frances Pelton-Jones, the distinguished American harpsichordist, has been exiled from professional life for several months as a result of a compound fracture of the ankle and other injuries sustained in an automobile accident on Long Island. It will be impossible for the artist to fulfill her fall and early winter engagements, among

which are appearances before several prominent university clubs, in addition to recital dates in New York. Much of her time has been spent in a sanitarium and it is learned that the harpsichordist now hopes to return to the concert stage in January. A typographical error in a recent issue of MUSICAL AMERICA caused Miss Pelton-Jones to be described as a singer, whereas she is well-known as a pianist and more particularly as a pioneer in the harpsichord field.

"Made in America" Program at Miami, Fla.

MIAMI, FLA., Nov. 20.—Mrs. Iva Sproule Baker arranged a delightful "Made in America" program for the benefit of Trinity Guild, Nov. 12. The program included Dr. Lincoln Hulley's "My Golden Winsome Fleur de Lis," and "Sunbeams," by Ronald, sung by Mrs. H. E. Young; Hawley's "Nightingale and the Rose" and Harriet Sims's "Sweethearts," sung by Miss Popie McLendon; Mrs. Baker played the Zuni "Montezuma's Coming" and "The Blanket Song," also "Aloha," etc. After the program proper Mrs. Pansy Andrews played a group of Cuban Dances, and Mrs. Jack Ward gave several Spanish songs in costume. Mrs. Sproule-Baker is in Deland this week for the purpose of giving folk-song programs before the Florida Federation of Women's Clubs.

Worcester Church Pays Tribute to Di- rector of Its Choir

WORCESTER, MASS., Nov. 20.—Tribute was paid to the work last night of J. Vernon Butler, musical director and organist of Trinity Church, on the occasion of the annual church supper. Harry B. Otis, representing the music committee, George H. Spaulding, the choir, and Rev. Dr. Francis Alden Poole spoke in highest terms of praise of the high standard maintained by Mr. Butler, who had brought Trinity choir to number nearly 100 voices. The entertainment following the supper gave ample opportunity for the following to show Mr. Butler's voice training: Robert H. Luther, bass; Jane Prendiville, soprano; Mabel Anderson, contralto, and Walter J. Wilcox, tenor.

Fall Issue as Book of Reference

To the Editor of MUSICAL AMERICA:

I wish to take this opportunity to express my admiration for your Special Fall Issue of MUSICAL AMERICA. It is invaluable as a presentation of musical activities. Kept for reference, it cannot fail to be of permanent value. I have been taking MUSICAL AMERICA from its first number and would not be without it.

I congratulate you on your aggressiveness, breadth and evident success.

Yours truly,

A. O. MANCHESTER,

Dean of Fine Arts,

Southwestern University.

Georgetown, Tex., Nov. 14, 1915.

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MORNING

Words by
Frank L. Stanton

Oley Speaks

Voice

Slowly

Never star was

mf

a tempo

in the sky, Win-ter winds went wail-ing by, Not a vio-let was in bloom,

dim.

Not a rain-bow rimmd the gloom.

pp

ritard. e dim.

Piano

mf

rit.

pp

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THE MUSICIANS' FELLOWSHIP SOCIETY

Organization Has Enrolled a Considerable Membership and Makes a Good Showing—John C. Freund Makes An Address.

ON Thursday evening of last week, the Musicians' Fellowship Society, having incorporated, held its first annual meeting and celebration at 15 West Fiftieth Street, the beautiful and artistic home of Frank S. Hastings, the millionaire music lover and connoisseur, who is noted not alone for his love of music, but also because he is an expert musician, and has been, for years, connected with all the leading musical organizations of New York. Mr. Hastings has a splendid organ said to have cost \$25,000, and a music hall where musical reunions of a high order are held every Sunday afternoon.

A goodly number of well-known musicians and teachers assembled and enjoyed a charming musical program, after Mr. Hastings had made an address and the Secretary, Albert M. Mansfield, had read a report of the society's first year's operations.

The Musicians' Fellowship Society is unique. It is virtually a musical exchange, designed to help musicians and particularly those who look for engagements and church positions. It takes no fees and charges no commissions.

The board, with the secretary, collect information as to opportunities for engagements and possible vacancies in church positions. This information is then forwarded to the members, who are thus enabled to get in touch with opportunities that they otherwise might lack.

In the very first year it is said that over forty good positions in churches have been found for the members, which, considering that the dues are exceedingly modest, is certainly an excellent showing.

One of the features of the evening was an address by the Editor of MUSICAL AMERICA, who spoke for nearly an hour. He was received with great cordiality.

WOULD GIVE AWAY OPERA

Pennsylvanian Suggests Way to Spend \$10,000,000 Rebate

Readers of the Philadelphia Press have been making suggestions of possible ways for expending \$10,000,000, which may be refunded because the Supreme Court declared the anthracite tax unconstitutional. Grand opera, free of charge, to all the people of the State is a possibility which Ira F. Hertz of Altoona, Pa., sees in the \$10,000,000.

"Philadelphia is about the only city of the State which gets grand opera with any degree of regularity," he wrote. Pittsburgh has it very seldom, although it has some fine concerts. The smaller cities and towns never see a grand opera company except when it passes through on the railroads. With \$10,000,000 we could have a State grand opera company as a permanent institution. It could tour the State giving free performances in every county, so that all the people of the State could hear good music. The income from \$10,000,000 well invested would be ample for the execution of this plan and for generations Pennsylvania could hear the best of opera. This would do much to make our State a much more enjoyable place to live in."

BISPHAM IN PENNSYLVANIA

Opera Class Hears Offering in York—Harrisburg Concert

YORK, PA., Nov. 13.—David Bispham and company appeared in two programs in York and Harrisburg last Tuesday and Wednesday evening respectively. The recital in York was given in the Orpheum Theater and was attended by a large gathering of York music-lovers. The program, as given in both concerts, included Part I, "The Rehearsal," and Part II, the one-act playlet, "Adelaide." The opera class of Mrs. James Maxwell Rodgers, occupied a box at the performance and many of York's prominent musicians met Mr. Bispham and the members of his party at the home of Mrs. Rogers on Tuesday afternoon.

At Harrisburg an equally large and appreciative audience heard Bispham in the concert given in the Orpheum Theater Wednesday night. The same program was performed. G. A. Q.

Hempel Closes Fall Concert Tour

Frieda Hempel's fall concert tour closed last week with two solo appearances with the New York Symphony Orchestra in Aeolian Hall. In the dozen or more Middle Western cities visited late in October, the fascinating soprano captivated her hearers. Miss Hempel's

opera season begins this week and extends through part of February; from the 15th of that month until May the prima donna will fill a long list of concert engagements, appearing in Cincinnati, Washington, Baltimore, Philadelphia, St. Louis, Cleveland and Detroit.

BROOKLYN ARION ANNIVERSARY

Society Celebrates Fiftieth Year—Melanie Kurt Soloist in Concert

At the Brooklyn Academy of Music on Nov. 10 the Arion Society celebrated its fiftieth anniversary with a program of great dignity and excellence. The winners of the *kaiserpreis* at the national festival of the German singing societies in Brooklyn last spring, under the leadership of Eugene Klee, again proved their merit. The male chorus, numbering 250 voices, the women's, numbering, 100, the Arion Orchestra and Mme. Melanie Kurt, as soloist, won enthusiastic applause. On the program was Franz Abt's "Stille Wasserrose," the first song publicly sung by the Arion fifty years ago. The women's chorus sang Weinzierl's "Tanzlied," with tenor solo being sung by Emil Zeh, and the orchestra gave the "Rienzi" overture and that of "Euryanthe." The offerings of Mme. Kurt were a "Tannhäuser" aria, "Traume," "Ozean, du Ungeheuer," from "Oberon," and, supported by choruses and orchestra, Mendelssohn's "Lorelei." She sang with fullness and clarity of tone, her dramatic spirit not being sacrificed to tonal beauty. Mr. Klee was presented with an enormous basket of chrysanthemums. G. C. T.

CLUB PRESIDENT WEDS

Mrs. C. L. Harris of Providence, R. I., Married in Boston

PROVIDENCE, Nov. 19.—The marriage of Mrs. C. L. Harris of this city and George W. H. Ritchie of New York City took place on Monday morning in Trinity Church, Boston.

Mrs. Harris has been president of the Chopin Club for eight years and during that time the club has constantly grown until at present it has a membership of 400, with a large waiting list. Mrs. Harris is director of the Young Professional and Student Extension Department at the National Federation of Musical Clubs and also first vice-president of the Rhode Island Federation of Musical Clubs.

Mr. Ritchie has a sound musical knowledge and several years ago was musical critic on one of the New York daily papers.

A tribute to Mrs. Harris was paid at

the monthly meeting of the Chopin Club by Mrs. Emma Winslow Childs, who presented to Mrs. Harris a bracelet studded with diamonds, a gift of the club. An original poem written by Ednah B. Hale, a member of the club was read by the author.

In the evening the club gave a reception to the president, Mrs. Harris. Those receiving with Mrs. Harris were her daughter, Mrs. Edwin D. Hague of Boston; Mrs. George C. Arnold, the vice-president of the club; Mrs. Emma Winslow Childs, former president; the secretary, Mrs. Jacob S. Kelley, and the treasurer, Mrs. William M. Muncy. G. F. H.

IMPORTANT VIOLIN NOVELTY ON PROGRAM OF EMILY GRESSER



Emily Gresser to Give Vogrich Piece American Premiere

The first American performance of Max Vogrich's "Memento Mori" will be given by Emily Gresser at her violin recital in Aeolian Hall, New York, on Dec. 10. It is described as a dramatic piece of writing illustrating the mental anguish of a dying Trappist monk, who stands in his coffin awaiting the end and vainly attempts to put from him all memories of worldly pleasures. Miss Gresser played it with the Berlin Philharmonic, under Busoni, in 1912.

MCCORMACK IN BROOKLYN

Noted Tenor Gives of His Best to Big Audience—Handel Arias Charm

The presence of John McCormack in Brooklyn, always one of the momentous occasions in music there, was in no way disappointing to those who counted on big results on Sunday evening, Nov. 14. The Academy of Music was filled to the utmost, and John McCormack sang, it seemed, as never before. It is frequently said of this artist that his last concert appears to be his best—a tribute of peculiar and unmistakable value.

Accompanied ably by Edwin Schneider the tenor sang not only the familiar and indispensable numbers so long associated with his repertoire, but others. Of special interest was his fine interpretation of Handel's "Where E'er You Walk" and "Tell Me, Fair Irene." "The Old Refrain," a Viennese song arranged by Fritz Kreisler and dedicated to McCormack, made an excellent impression. Donald McBeath's violin solos were much appreciated. G. C. T.

VIOLIN LESSONS AT TEN CENTS

Innovation Inaugurated in Schools of Reading, Pa.

READING, PA., Nov. 12.—An innovation in the public schools of the city, which is proving very popular with both parents and teachers, is the introduction of violin lessons at almost no cost to the children. Beginning on Friday, Nov. 8, classes in violin instruction were begun, the charge for each pupil being but ten cents an hour.

The violin instruction is being given under the direction of Anna M. Shearer, supervisor of music in the public schools. The instructor for these classes will be Marian E. Poorman, a violinist of exceptional ability. Miss Poorman studied under Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and has given recitals in this and other cities with great success.

JOHN POWELL WITH NEW YORK SYMPHONY

American Pianist Plays MacDowell Concerto with Much Grace

John Powell appeared as soloist at last Sunday afternoon's New York Symphony concert in Aeolian Hall, the program of which is herewith given:

Symphony in B flat, Chausson; Concerto for piano, in D minor, MacDowell; Suite from "L'Attaque du Moulin," Bruneau.

The young American pianist is growing. He played on Sunday even better than he did when last heard here, with surer control of his resources, riper fancy and increased power. And time will even and enlarge his art to further extent. His recital last season occasioned much comment on the virility, the healthiness and absolute sincerity of his performances, as well as on their pre-eminently musical characteristics and their underlying intelligence and sound judgment. It was a distinct pleasure to note them again on Sunday.

Mr. Powell was especially happy in the fleet passage work of MacDowell's Concerto, which he delivered with considerable sparkle and lightsome grace. His fingers are remarkably agile. A most cordial demonstration rewarded his efforts and none of his hearers applauded with more hearty enthusiasm than Percy Grainger.

Mr. Damrosch must be thanked for performing again Chausson's fine Symphony which, if not a conception of supremely individual genius, nevertheless contains some really noble thoughts, a good deal of sincere emotion and a loftiness of aim akin to Franck. It suffers, no doubt, from too pronounced a unity of mood and sameness of musical texture. Yet it is not marred by proximity. Mr. Damrosch's men played it well, as they did later some excerpts from Bruneau's opera, arranged as a suite in three movements. This is sometimes suggestive of Massenet in its melodic character, though at no time of great consequence. H. F. P.

Charles Imerblum, pianist and teacher, with studios at 824 Carnegie Hall, gave a musicale for the Sons of Veterans in Port Chester, N. Y., Nov. 15. After the last number he was recalled to give three encores, Chopin's Etudes, Op. 25, Nos. 1, 6 and 11.

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POTENTIALITY OF SCHOOL ORCHESTRA

It Acquaints Pupils with Good Music, Presents Interesting Phase of Work to Public, and Gives Opportunity to Students Not Suited for Choral Training—Suggestions for Betterment of This Service to General Education

BY ELIZABETH GALE LITTLEFIELD

[This article is compounded from an address delivered recently by Miss Littlefield, Supervisor of Music in the Bangor Schools before the Maine Teachers' Convention at Bangor.]

ALTHOUGH the foundations of our music courses are based on vocal music and always will be, it is through the medium of instrumental and orchestral music that the boys and girls of our schools are going to learn to appreciate the best in music and to recognize the variety of tonal color secured through the combinations of the various instruments.

There are various reasons for establishing an orchestra in the high school or in the grades. One of the main objects is to give all the children an opportunity to hear good music, correctly played, to explain to them its meaning and thus to create in them a desire to know more about it because it is something which they enjoy and which appeals to them. Another reason is found in the fact that through the high school orchestra we are able to present to the public another phase of public school music and one in which the public is perhaps more keenly interested than any other. In the third place there are in our schools those children who through physical defect or extreme self-consciousness simply cannot take part in the choral work of the schools. It is through the medium of the school orchestra, then, that this boy or girl will invariably find an outlet for his or her love of music.

Better Musicianship

Also, the musicianship that results naturally from ensemble playing is more advanced than that which arises from ensemble singing. More hours of practice are necessary before successful participation is possible. The expression of the musical thought or impulse is less direct than in singing and becomes a matter, therefore, of greater reflection. The mechanical nature of the medium of expression makes sight reading and a knowledge of staff-notation more exact.

There were five recommendations recently presented by the committee on music of the commission for the reorganization of secondary education under the National Education Association, which I will quote here as pertaining to school orchestras in general:

"First, the instruments should be played in the manner of their solo capacities, the idea of chamber music and the refined treatment of each part in a symphony orchestra being kept in mind.

"Second, music should be selected that, however easy, still recognizes these particular values for each and every instrument.

"Third, the orchestra should be considered an orchestral class or study club primarily, and a factor for the diversion of the school only incidentally.

"Fourth, instruments should be bought by or for the school, to remain school property, and these should be loaned, under proper restrictions, to students who will learn to play them. Instruments such as the double bass, tympani, French horn, oboe, bassoon (or any less rare that are yet usually lacking in any particular school) should be bought. Only by such means can orchestral richness and sonority be secured, the real idiom of orchestra be exemplified, and advanced orchestral literature be made practicable to the students.

"Fifth, seventh and eighth grade orchestras similarly conducted and equipped with a like generous outfit of school owned instruments should be organized as training schools for the high school orchestras."

In towns where it is impossible for school students to enjoy the benefits derived from listening to a local symphony orchestra, we find pupils entering the high school with only such musical taste as can be developed by small and irregular combinations of orchestral instruments. How frequently in such a combination do we find the trombone playing passages particularly suited to the 'cello, flutes taking oboe solos and the violin filling in anywhere and everywhere. Influenced by such examples many of our high school students enter

with the desire to "make a noise like an orchestra" such as they have learned to believe in.

Choosing Proper Material

Of course, this fault can be remedied by the local supervisor in the selection of material suitable for the instrumentation which happens to be available among the student body. But no supervisor need feel discouraged when organizing a school orchestra because some particular instrument dear to his heart is lacking. Time, and not always a long time, either, will prove a friend in need.

For instance, a year ago last spring our high school orchestra in Bangor consisted of first violins, second violins, two cornets and piano. The boys and girls were interested and worked hard, but of course the results when we appeared in public were not such as to give our audience the impression that they were listening to a symphony orchestra in embryo. Now I was confident that there were boys and girls somewhere in our school who could learn to play the 'cello, clarinet, etc. Consequently I began a series of stump speeches in our ninth grades that spring term. We now have three 'celli, two clarinets, one trombone, and I am diligently pursuing one of our number who possesses a double bass.

A Vaulting Ambition

I do not consider it necessary, however, that a school orchestra, in order to do good work, should have instruments which are more difficult to secure. I most heartily agree with the third of the foregoing recommendations, namely, that the "school orchestra should be considered an orchestral class or study club primarily and a factor for the diversion of the school only incidentally." This being the case, much may be accomplished with whatever collection of instruments we find ourselves blessed at the opening of a school year. Then, too, there is always the danger that the rare and coveted instruments may prove a case of "vaulting ambition which o'erleaps itself," which reminds me of an incident told last summer by the superintendent of the American Institute of Normal Methods.

It seems that a high school in one of our small Eastern towns boasted an orchestra of which it was very proud, but their one ambition was to have two horns and a bassoon. After much striving the three instruments were secured. Of course from that time on the horns and bassoon were all one could hear and more often than not they were wrong.

As to local symphony orchestras, three years ago this fall Horace M. Pullen began in Bangor a series of young people's symphony concerts; there were five concerts in the series given at stated intervals throughout the winter months at the very moderate price of twenty-five cents a concert or \$1 for the course. The concerts came on a Friday, and after school hours. The strongest argument as to the reception of such a project is found in the fact that last winter the city hall was practically filled at each concert of the series and a goodly percentage of each audience came from our public schools.

Needless to say, a local symphony orchestra is a great aid to the school organizations. Our young musicians are interested to do their best that they may in time fill a place in the larger orchestra. Nor do I consider it boasting when I say that the high school orchestra plays its part toward aiding the symphony. Six members of our Bangor High School orchestra are also members of this local symphony.

Having organized the school orchestra, the next thing to do is to keep it going.

This should and generally does take care of itself in part. Rehearsals must be held once a week at least, and the progress of each member carefully noted by the director for a basis on which to credit the work of the student. During the coming year I am planning to devote a part of each rehearsal to individual playing or reciting. It seems to me the only way to judge the progress of the various members.

And as the school orchestra is not primarily for the diversion of the school or public, why not put such works as Schubert's "Unfinished" Symphony in their hands? Of course, the instrumentation of the average high school orchestra would not be suitable for a public presentation of such a work, nor would the ability of the members warrant it in most cases, but the idea of putting such material within the grasp of high school boys and girls, to give them an opportunity to know good music through personal acquaintance with it, is, to my mind one of the chief aims of the high school orchestra.

Deserve Music Credits

The subject of credits for work done in music is one of the present topics of the day where public school music is concerned. I will touch upon it only as it affects the public school orchestra. Up to the present year our own boys and girls have received no credit for the time given to this branch of the school's activities. Much credit is due them. Last year with a membership of twenty-five we averaged eighteen at every rehearsal. We furnished entertainment at no less than nine public functions, all school affairs, with the exception of three lectures, and finally played creditably the graduation music last June.

Surely such interest deserves its reward, and I am very glad to be able to say that this year our board of education has recognized the advisability of giving such credits. Each member of the orchestra will be watched; his progress noted through individual recitation; his attendance at rehearsals taken into consideration and at the end of the

"INTERPRETED BY MASSENET"

Martha Richardson Sings His Arias as Composer Edited Them

BOSTON, Nov. 15.—This morning the second of the Copley-Plaza morning musicals was given. The artists were Mrs. Martha Richardson and Vernon d'Arnalle, singers; Yolanda Mero, pianist, and Albert Stoessel, violinist. Mr. Stoessel showed marked talent in playing pieces by Vieuxtemps, Beethoven, Stoessel and Brahms. Mme. Mero is more brilliant and colorful in her playing this season than ever, and was heartily welcomed by the audience.

Mrs. Richardson had studied with Massenet, with whose operas she is particularly familiar. She sang two arias, "Il est doux, il est bon," from "Hérodiade," and an aria from "Thais." She showed her knowledge of the French operatic style. Her arias were not sung as in the printed score, but Massenet himself, in coaching her, had altered the printed indications. Mr. d'Arnalle chose interesting music by Monteverde, Gaffi, Giordano, Saint-Saens and three folk-songs. An audience of good size applauded and recalled the artists.

Troy Audience Delights in McCormack's Irish Ballads

TROY, N. Y., Nov. 17.—John McCormack, the Irish tenor, appeared at the State Armory last night, under the management of Edward M. T. Donnelly, and completed half his program before the immense audience awoke to the inevitable appeal of the McCormack songs. In the previous appearances of the Irish tenor in this vicinity, the popular Irish ballads were heard and the first group of classical songs failed to win popular favor, although a succession of numbers that would delight a more musical audience. When McCormack sang "Mother Machree" and "I Hear You Calling Me" there was a complete change of feeling and the crowd went wild with delight.

The great favorite with the audience was the new song arranged for and dedicated to Mr. McCormack by Fritz Kreisler, "The Old Refrain," a delightful bit of composition. The closing numbers were a group of American songs, Cadman's "O Moon Upon the Water,"

year, having met the requirements, he will receive a ½ point credit toward graduation. This does not seem very much, yet it means two whole points in the course of four years, and ranked on the basis of a one-period-a-week course we cannot demand more at present.

It seems to me that a school orchestra, however small, plays a vital part in the life of any school. In the January *Music Supervisors' Bulletin* twenty-six of our largest cities sent the following answers to the question, "What is the most encouraging feature of orchestra practice in the schools?"

- 1—"Its social feature."
- 2—"Giving encouragement to young soloists."
- 3—"The love which it creates for music in the community."
- 4—"It gives the pupils—especially the boys—the right kind of emotional reaction at the right time."
- 5—"The general interest in music aroused, especially among the larger boys."
- 6—"Subsequent musical activity—especially orchestral work—after leaving school."
- 7—"It develops the positively musical, and induces the negatively musical to attempt more than they otherwise would."
- 8—"It is wonderful, the number of boys and girls who are beginning lessons on some instrument just that they may join the school orchestra. I could tell of many boys who have been kept in school or whose attendance has been made regular on this account."


Surely the answers quoted form an argument sufficiently strong to convince the most skeptical listener that a school orchestra is not only beneficial, but necessary.

Counteract "Movie" Influence

A recent visitor to the United States from Europe said, "Your people are eye-influenced rather than ear-influenced, and this must explain the development of your motion picture shows." The influence of the "movies" with its cheap rag-time, such as small towns must contend with, is a force against which public school music must struggle. Certainly the quieter, deeper things are needed in the rush and whirl of modern society. Can we not, as supervisors, in our own little corners of the world do our share toward the general uplift of the moral, spiritual and artistic life of our nation?

Burleigh's "Her Eyes Twin Pools" and McDermott's "If You Would Love Me." Edwin Schneider was at the piano and aided the tenor admirably. Donald McBeath, violinist, assisted with several well-played numbers. Before going to Troy Mr. McCormack was the guest at luncheon of former Governor and Mrs. Martin H. Glynn, at Albany.

Stephen Townsend, baritone of Boston, gave a song recital before the Outlook Club of Lexington, Mass., on Nov. 16. J. Angus Winter accompanied Mr. Townsend at the piano.



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MUSIC VANQUISHES DANCE IN RUBINSTEIN'S PLANS

New York Club Adheres to Its Original Purpose of "Music First"—Favors American Artists

Farewell, ye "tango maniacs!" The Rubinstein Club semi-officially declared against you on Nov. 20 when its members greeted with a burst of applause an announcement from its president, Mrs. W. R. Chapman. This announcement was to the effect that some experimenting would be done in the programs this year to the end that this New York organization, which had yielded only reluctantly to the dance craze, might continue to be, as it had started out, a club primarily for music, and not for dancing or eating.

W. R. Chapman, the club's conductor, expressed his pleasure at this determination, and stated that the best of artists would be engaged, both from the Metropolitan and otherwise. "There are artists outside the Metropolitan just as fine as those in it," declared the conductor. "And my sentiments are, 'Me for the American artist!'" he continued colloquially, but emphatically. This latter statement evoked another burst of applause.

Backing up the statement was the list of artists for this first Rubinstein musicale at the Waldorf-Astoria, which comprised three Americans, Marie Morrissey, Marie Stapleton Murray and Allen Hinckley. Despite their excellent singing, they were a long time "warming up"

the audience (almost entirely feminine), which was at the start so undemonstrative that a mere male interloper felt like constituting himself a claque for the encouragement of the artists. Indeed, on the second appearance of Mr. Hinckley he thought it best to substitute for two scheduled Strauss songs the lilting "Der Schmied" of Brahms and the old English "The Pretty Creature," after which he received several recalls. The basso's resonant and polished singing of a Verdi aria and of the songs was thoroughly admirable.

Marie Stapleton Murray was the first to arouse the languid hearers, with her stirringly delivered "Ritorna Vincitor" from "Aida." She added the Ward-Stephens "Summer-Time," and later supplemented her song group with the same composer's "The Rose's Cup." She proved to be a singer of sterling vocalization and fine intelligence.

Marie Morrissey offered a "Favorita" aria which in itself did not interest the hearers, and thus she was heard with much greater pleasure in her songs, Mrs. Beach's "My Star" and the Homer "Banjo Song," with Chadwick's "O Let Night Speak of Me" as an extra. She made a splendid impression, with the luscious warmth of her voice and with her charming personality. The two women singers delivered the "Hoffmann" Barcarolle beautifully, much more effectively, in fact, that it is given in many an operatic production. Able accompanists were Elsie Cowen and Louise Lieberman. K. S. C.

VERA CURTIS DRAWS RECORD AUDIENCE IN BRIDGEPORT RECITAL



Vera Curtis, Soprano of the Metropolitan Opera Company

BRIDGEPORT, CONN., Nov. 16.—All local records for attendance at a song recital were broken in Bridgeport at the one given by Vera Curtis, the soprano of the Metropolitan Opera Company. It was necessary to delay the start of the recital for half an hour until additional chairs could be obtained, and many were even then obliged to stand. This is the fifth recital given in this city by Miss Curtis, and the audience lost no opportunity of showing its appreciation of her splendid work.

Vera Curtis Sings in Choral Service of Mr. Alling's Choir

An excellent musical service was given on the afternoon of Sunday, Nov. 14 at St. Mark's in-the-Bouwerie, New York, under the direction of Willis Alling, organist and choirmaster of this church. The choir, which is made up of not of raw chorus material but of able singers, sang the Seventeenth Century "Slumber Song of the Infant Jesus," Schult's "A Prayer for the New Year," Fehrman's Easter Song, Hugo Wolf's "His Guiding Will," and Swellinck's "Arise, O Ye Servants of God" and "O Lord God, to Thee be Praise." With Vera Curtis, the Metropolitan Opera House soprano as the able soloist an excellent performance of Gounod's motet "Gallia" was given. Anthems by T. Tertius Noble and Arthur Sullivan were also sung. Mr. Alling's preparation of the program and his direction of it were both admirable.

Chorus by Lynn B. Dana Sung at Ohio Ceremonial

NILES, OHIO, Nov. 20.—The cornerstone of the McKinley Memorial Building was laid here this afternoon with impressive services. Music was furnished by the United States Marine Band, under

the direction of Bernard Santelmann. Lynn B. Dana of Warren, vice-president of Dana's Musical Institute of that city and president of the Ohio Music Teachers' Association, had been selected by the committee in charge of the program to write a choral number for the occasion, and, as the stone was being lowered into place, a male chorus of sixty voices, under Mr. Dana's direction, sang the work. The text was by Mrs. Marion Kelley of Niles, and was taken from the Scriptures. The composition is entitled, "The Foundation Corner Stone" and is an excellent work in every way. The original copy was placed in the cornerstone with other articles having to do with the ceremony.

CONCERTS IN LYNCHBURG

Native Virginia Artists Applauded—Albert Spalding in Recital

LYNCHBURG, VA., Nov. 17.—John Powell, pianist, and Betty Booker, both native Virginians, appeared in concert at the University of Virginia this week and delighted a large audience in Cabell Hall. The artists are well known to music-lovers at the university. Miss Booker, whose home is at Charlottesville, has sung for several years at Covent Garden and possesses an unusually sweet voice. Mr. Powell is an alumnus of the University of Virginia in the class of 1901.

Albert Spalding, the American violinist, gave a recital at the University on the night of Nov. 16, before a large and cultured audience. He was assisted by Mme. Lorretu Del Valle, the Bohemian soprano. Mr. Spalding introduced two folk numbers, "Alabama" and a set of variations in modern style based on the theme of "My Old Kentucky Home."

Violin pupils of Charlotte Kendall Hull appeared in recital on Nov. 13. Winston Wilkinson, who has won distinction, despite his youth, was on the program. Others who performed unusually well were Eleanor McCormick and Constance Pringle. J. T. B.

Participate in Shakespeare Celebration with Program of Elizabethan Songs

BRIDGEPORT, CONN., Nov. 20.—A unique recital was given here to-day, when Carolyn L. Milsted, soprano, and Robert Merritt, tenor, presented a program of Shakespearean songs before the Bridgeport Center of the Drama League. The recital was in connection with a lecture on the coming Shakespeare celebration by Mrs. James Madison Bass, secretary of the celebration committee. The program was well received, possessing interest of its own and having an artistic interpretation by the two New York singers.

Eight advanced students of the New England Conservatory of Music gave the sixth concert of the present Conservatory series in Jordan Hall, Wednesday evening, Nov. 17. The participants were Marshall S. Bidwell, William B. Burbank, Fannie Levis, Dean McMurray, Joe Carr, Ora T. Lathard, H. Read Wilkins, Maude Hardstock.

Maryland College Lecture on Woman's Achievements in Music

BALTIMORE, Nov. 20.—An interesting lecture-recital on "Woman in Music" was given recently by Grace H. Spofford, assisted by Eleanor B. Chase, soprano, at Western Maryland College, Westminster, Md. Miss Spofford's talk was of the rôle woman has played in music, with a special discussion of her work as a composer. Miss Chase's program included numbers by Chaminade, Beach, Salter, White, Lang and Lehmann. She has a voice of wide range suited to both lyric and dramatic styles and she showed rare insight and artistry.

School Teachers as Concert Managers in Oakland, Cal.

SAN FRANCISCO, Nov. 17.—The public school teachers of Oakland have established an organization for the purpose of bringing important musical attractions to the new auditorium on the east side of the bay. Mme. Gadski, Maud Powell and the Kneisel String Quartet are already on the list of bookings. The enterprise is headed by Zanette Porter, Glenn H. Woods, Esther Franck, Paul Martin, Elizabeth Sherman, Margaret I. Poore and Alice Eggers. T. N.



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CINCINNATI ORCHESTRA IN ZANESVILLE CONCERT

Conductor Kunwald, as Soloist, Plays Handel's "Concerto Grosso" to Enthusiastic Audience

ZANESVILLE, OHIO, Nov. 11.—Most auspicious was the opening of the 1915-1916 concert season of the Thursday Morning Music Club at the Weller Theater last night, with the program presented by the Cincinnati Symphony Orchestra, Dr. Kunwald, conductor. The theater was crowded.

The feature of the program was Handel's "Concerto Grosso," with Dr. Kunwald at the piano, where he conducted the orchestra. To this he added a piano solo as encore. Other numbers were Goldmark's "Rustic Wedding" Symphony, Beethoven's "Egmont" Overture and Liszt's Hungarian Rhapsody, No. 2, the latter being so enthusiastically received that a part of it was repeated.

The Orchestra gave a concert in Canton the following night. H. W. J.

Gabrilowitsch Heard in Ten-Star Series at National Capital

WASHINGTON, D. C., Nov. 22.—The fourth concert of the Ten-Star Series offered by T. Arthur Smith gave Washington the opportunity of hearing Ossip Gabrilowitsch, pianist. Certainly this artist was never heard to better advantage nor in a more thoroughly pleasing program than on this occasion. His display of finger agility and command of rhythm quite captivated his hearers. Two compositions of his own, "Caprice Burlesque" and "Melodie," were enthusiastically received. W. H.

A Schönberg Impression in Philadelphia

Conductor Stokowski and the Philadelphia Orchestra gave us, on Saturday night, the Schönberg "Kammer-Symphonie" (futurist music), and it reminded us of Orpheus—that is to say, the place where he went to find Eurydice. "Ubi in inferno," you will remember he is reported to have asked "est mea conjux?"—Philadelphia Evening Ledger.

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SECOND ROCHESTER SYMPHONY CONCERT

Orchestra Assisted by Bedrich Vaska, 'Cellist—Henriette Wakefield's Recital

ROCHESTER, N. Y., Nov. 21.—The Rochester Orchestra, Hermann Dossenbach, conductor, was heard in its second concert last Monday evening, giving Beethoven's "Eroica," Symphony an excellent performance. Mr. Dossenbach described the work in an illuminating little talk preceding the performance.

The soloist was Bedrich Vaska, 'cellist, who has recently taken up his residence in Rochester, where he was called to fill the place of the 'cellist in the Eastman Quartet. Mr. Vaska is an artist of the first rank, and his performance of the Saint-Saëns Concerto left no doubt of his thorough mastery of his instrument. His warmth and beauty of tone were delightful, and his interpretation brought out all the virility and loveliness of Saint-Saëns's work.

The second Tuesday Musicales recital took place this week at the Regent Theater and was given by Henriette Wakefield. There was a big attendance, and great appreciation for Mme. Wakefield's charming singing. She gave a well chosen program, excelling in her German songs.

On Thursday evening, the Community Minstrel Show took place at Convention Hall before an audience of nearly 2000. The performance was given by the Community Chorus, Harry H. Barnhart, director, to pay off the deficit incurred by the Inter-Community Sing-fest last April. The chorus was assisted by a citizens' committee composed of about forty business men, a number of whom took part in the show. Judge Robert Thompson of Canandaigua, director of the "Canandaigua Singers," sang two solos. About \$700 was netted by the performance, covering about half the deficit.

A special musical service was given this afternoon at the Lake Avenue Baptist Church, George E. Fisher, organist, under the auspices of the Western New York Chapter of the American Guild of Organists. The Dossenbach Quintet, consisting of Hermann Dossenbach, violin; James Paddon, second violin; Charles Hickey, viola. Bedrich Vaska, 'cellist, and Theodore Dossenbach, double bass, was assisted by the following soloists: Mrs. J. C. Schrader, Mrs. B. S. Leavenworth, Lena L. Everett, Madelyn Burrell, Mr. G. A. Howland, Mrs. George E. Fisher, Mrs. J. Guernsey Curtiss, Marvin Burr, George W. Walton, Henry Schlegel, J. Guernsey Curtiss and Yale Whitney. The program was listened to with rapt attention by nearly 1200 persons. M. E. W.

Sings Twice for Governor's Wife

ALBANY, N. Y., Nov. 22.—Mrs. James A. Downs, soprano, who has recently taken up her residence in Albany, appeared as an entertainer twice last week at the Executive Mansion by invitation of Mrs. Whitman, wife of Gov. Charles S. Whitman. On Wednesday afternoon

at the reception given by Mrs. Whitman in honor of the delegates to the State charity conference, Mrs. Downs gave a song recital, her selections being "For You Alone," by Geehr; "A Heart That's Free," Robyn, and "Calm as the Night," Bohn. Esther Keneston was at the piano. The recital of Thursday evening was for the benefit of the Ambulance Relief Fund in Paris and her selections were "My Heart at Thy Sweet Voice," Saint-Saëns; Tosti's "Good-bye," and Woodman's "The Birthday." Mrs. Downs has a clear soprano voice of great range and unusually good in the high register. W. A. H.

ST. LOUIS PIANIST HEARD

Mrs. Minnie Drees Gives Creditable Recital in New York

Mrs. Minnie Drees, well known in St. Louis musical centers largely through her ability as a teacher, gave a piano recital in the Carnegie Chamber Music Hall, New York, on Friday evening, Nov. 19. She confined her program entirely to the classics, playing the Rondo Brillante of Weber, two études and the Berceuse of Chopin, the "Moonlight" Sonata and Liszt's Fourteenth Hungarian Rhapsody.

Mrs. Drees played in a sincere, straightforward manner not intended to dazzle her hearers by its virtuosity, but which left no doubt of her understanding of the music. She displayed fine taste and discretion in the Beethoven Sonata, performing it in creditable musical fashion, although more poetic and inspiring renditions of it are often heard. In the rhapsody Mrs. Drees caught some of Liszt's Hungarian fire and tried nobly to reproduce his stirring gypsy themes. She succeeded admirably in parts, notwithstanding the fact that we are accustomed to a broader, more orchestral effect from powerful pianists of the other sex. Her audience was very enthusiastic and recalled her for several well-deserved encores. H. B.

Sullins College Provides Delectable Musical Fare for Bristol, Va.

BRISTOL, VA., Nov. 19.—Events musical at Sullins College have been very well patronized of late. The director of music, Henry Ward Pearson, gave an organ recital recently, which was heard by almost 1200 people. Pauline Bachman, soprano, assisted him. The faculty recital given in the College Auditorium last month was participated in by Mr. Pearson, as pianist; Miss Bachman, Karl Watts Gilbert, pianist; Elva Lebe, reader, and Katie Rives Carlock, accompanist. Coming events are a recital by Mr. Gilbert, an evening of Christmas carols, given by the college chorus and a two-piano recital by faculty members. A new organization is the Bristol Choral Society of 100 voices, under Mr. Pearson's direction.

Musicales in Honor of Mme. Kalna

Mrs. Albert Worswick and Mme. Methez Brinkerhoff of Riverside Drive gave a musicale in honor of the prima donna, Mme. Kalna, on Friday of last week, when several distinguished New York musical enthusiasts were present.

The artist herself fascinated all by contributing some *morceaux* by Lempreaux and Massenet, the aria from "Gioconda" and astonished by her wonderful rendering of the "Ho Yo To Ho" call from the "Walküre."

The brilliant Spanish piano prodigy, Manaleto, played two numbers of Chopin in a most delightful manner. Webster Norcross, the basso, sang a dramatic Hungarian song by Korboy most artistically, but the surprise of the day was the singing of Mrs. Worswick herself (who is a pupil of Mme. Kalna) in "Mon Coeur s'ouvre a ta Voix" from "Samson et Dalila," and "Mélisande," by Goetz, displaying a rich, full vocal quality, perfect method and charming style and expression, for which teacher and pupil received congratulations.

Gilderoy Scott to Be Soloist in "Messiah" at Columbia

It was erroneously announced in a recent issue of MUSICAL AMERICA that Ivy Scott would be the contralto soloist with the Columbia University Chorus in its production of "The Messiah," in Carnegie Hall, on Dec. 20. The soloist is to be Gilderoy Scott, the contralto, of this city.

Mme. Sembrich's New York Recital Postponed

Mme. Marcella Sembrich's New York recital that was to have been given on Nov. 27 has been postponed until after the first of the new year.

MANY CONCERTS IN SPRINGFIELD HALLS

Ethelynde Smith as Orchestra Soloist—Lucy Gates Makes New Admirers

SPRINGFIELD, MASS., Nov. 22.—Musical events have been numerous since the appearance of Mme. Melba in the Auditorium on the evening of Nov. 9. Mme. Melba was heard by an audience of more than 3000 persons and although she said, in a little speech after the concert, that she had come here to sing against the advice of her physician who was treating her for a severe cold, her voice showed none of the effects of her illness. She was assisted by Beatrice Harrison, 'cellist; Robert Parker, baritone, Frank St. Leger, pianist, and Andrew Maquarre, flutist.

The Springfield Symphony Orchestra played its first concert of this season in the Auditorium on Sunday afternoon, Nov. 21, Emil K. Janser conducted the orchestra and Ethelynde Smith, soprano, was soloist. Miss Smith delivered her numbers with excellent results and an encore was exacted of her at each appearance. Her first number was "With Verdure Clad," with the orchestra, and as an encore she added "Evening Song" by Mr. Janser, who played the accompaniment. She later offered an attractive group, with "A Child's Prayer," by Harold, as the encore. The accompaniments were played by Dorothy Birchard.

Mme. Caroline Hudson-Alexander gave a pleasing recital in Central High School hall, Tuesday evening, Nov. 16, under the auspices of the Women's Benevolent Society of Hope Church. Her program included a wide variety of songs both in English and German. Hugh Alexander was her accompanist.

Lucy Gates made her third appearance in concert in this city during the past year when she sang under the auspices of the Scots Charitable Association in the Auditorium, Thursday evening,

Nov. 17. She won a large following by her previous appearances in this city and added a new element Thursday evening by her singing of Scotch songs which composed the greater part of her program. Arthur H. Turner, organist of Trinity Methodist Church in this city, played Miss Gates's accompaniments. He also played two numbers on the organ.

"An Evening with Liszt" was given by Mrs. Robert Thompson in Touraine Hall, Friday evening. She was assisted by Emil Karl Janser, violinist; Arnold R. Janser, 'cellist, and Marie Hapgood and Mrs. Lucy Thayer Jewett, pianists.

On Saturday afternoon, Mme. Antoinette Szumowska gave a lecture-recital in the Women's Clubhouse before a large audience. Her concert was the second in the series arranged by Julia Rogers of this city. There are two more concerts in the series, one on Jan. 15 and the other on Feb. 23.

T. H. P.

WORKING FOR OHIO STANDARD

President of Teacher's Association Making a State-wide Campaign

WARREN, OHIO, Nov. 20.—The Ohio State Music Teachers' Association is making, through its president, Lynn B. Dana, a State-wide campaign in the interests of standardization of music teaching. The president has so far spoken to large audiences in Dayton, Cleveland, Springfield, Toledo, Medina, Akron, New Philadelphia, Warren and Youngstown and before the next convention, which is to be held in Springfield in April, the propaganda will have been carried into every county in the State.

A bill presented to the State legislature last March was referred to committee, but has not yet been voted upon by the State body.

Pupil of Pugno to Appear in New York Recital

Marie Grunwaldt, the French pianist, who will appear at the Harris Theater, New York, Monday afternoon, Nov. 29, is well known in Paris, where she has appeared on several occasions with much success. Mlle. Grunwaldt is a pupil of Pugno.

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Louisville, Ky., Nov. 20, 1915.

"DID anyone ever tell you that you looked like Sembrich?" asked a MUSICAL AMERICA correspondent of Mrs. Martha Minor Richards, the head of the vocal department of the new Conservatory of Music of Louisville.

"Yes, indeed," responded the singer, "I have been told that again and again. I was called 'the little Sembrich' when I was a student in Paris, and a very funny incident occurred at one time because of this resemblance. I was in Europe at the time and Sembrich was in an Eastern American city for the purpose of giving a concert. Some former acquaintances of mine, seeing her in a hotel, rushed up to her and began an exclamatory conversation under the impression that they were talking to me. Of course, Mme. Sembrich was confused and could not understand the occurrence, and probably showed a little resentment, for one of the women in the party blurted out, 'Now, Martha Minor, you needn't put on any airs with us, for we knew you before you became a great singer!'"

Mrs. Richards was just upon the eve of giving a concert at the Woman's Club, but gave up a few moments of her time for a talk upon musical matters in general. She is an artist of rare gifts and has a most gracious and delightful personality. She began her public musical work as soloist in a church choir, in her native city of Denver, at the age of sixteen.

Sang Opera in English

Afterward she went to New York and studied with the best teachers in the metropolis, and during this time was the soprano soloist of St. Mark's and Plymouth churches. Later she went to Paris to work with Shriglia and Trabado, and while there was persuaded to study for the operatic stage. She acquired a repertoire of seventeen operas, and when she returned to the United States, was promptly engaged as one of the leading sopranos with the Henry W. Savage Grand Opera Company, singing *Elizabeth*, *Elsa* (her favorite rôle), *Musetta*, *Marguerite*, etc. Mrs. Richards, at this time, did some coaching with Frank King Clark, who was then in New York, and of whom she speaks in the highest terms.

"After I had traveled about the country for a time," she explained, "I grew very tired of it, and the longing to settle down and teach became stronger and stronger. So I adjusted my affairs so that this might be possible, and I have divided my time between teaching and concert-giving ever since. Operatic singing is nerve-racking and wearing,

and this is one of the reasons why it became distasteful to me."

When asked if she believed in the American voice and the chance of the American singer, her answer was a very emphatic "Yes." Continuing on



Mrs. Martha Minor Richards, Formerly Soprano in Opera, Now Concert Singer and Member of the Faculty of the Louisville Conservatory of Music

this theme, she said: "American voices are beautiful, particularly those that come from the higher altitudes, and the American singer is getting more of a chance every year. Then, too, it has been proved again and again that all the training that is necessary for operatic or concert work can now be obtained in this country, though I do believe that there is an atmosphere abroad that is so impregnated with music that it helps in keeping up the enthusiasm and is an inspiration to serious work."

Importance of Proper Breathing

As to teaching, Mrs. Richards has one particular hobby, and that is proper breathing. She acknowledges that she is a crank upon the subject. "I went over this so thoroughly with Mr. Clark," she explained, "and he impressed me so strongly with the importance of it, that I have come to believe it to be the foundation upon which all the best development is made. After the pupil has learned to breathe properly, I place the voice, out and up, and teach the use of the open throat. And I find my pupils here intelligent, quick to learn and the possessors of good voices."

"And is it possible to sing as beautifully in English, as it is French or Italian?" she was asked.

"Just as easy," she affirmed. "English is a beautiful language when it is properly spoken. If American students of singing would spend as much time upon English diction, when they are studying here, as they do upon French or Italian, while studying abroad, there would be more pleasure in listening to songs and opera in English. Careless diction can make a foreign language of our best English."

"Had I any wonderful operatic experiences? Not particularly. My operatic career was confined to the United States. Conditions in Europe were such that I

did not want to sing in opera there, although the opportunity was offered me in Paris. My American experiences were most pleasant. My husband was a member of the same company, and I traveled with him all the time I was on the operatic stage."

"Then you believe that musical artists should marry, do you, contrary to the reiterated statements of some of our leading sopranos?"

For a time Mrs. Richards pondered the question before answering.

"That would depend. I do not see why, under favorable conditions, musicians might not marry and be as happy as people in any other walk in life. They are temperamental, of course, and allowances must be made for this, but I have known many of them who have been very happily married."

HARVEY PEAKE.

Tonkünstler Society in Well Played Program

In the concert of the Tonkünstler Society at Assembly Hall, East Twenty-second Street, New York, last Tuesday evening, César Franck's Sonata in A Major, for piano and violin, was well played by Edward Weiss and Maurice Kaufman, who also, with Max Gegna, 'cellist, played the Beethoven Trio in D Major, Op. 70, No. 1, with much effectiveness. Adelaide Fischer, soprano, received well deserved applause for her singing of Franz's "Die Lotusblume" and "Was pocht mein Herz so sehr," Bemberg's "A Toi" and "Pierrot," by Dagmar Rubner. She was assisted at the piano by Mrs. Ludmila-Wetche. Mr. Weiss played two piano solos, Chopin's Scherzo in C Sharp Minor, Op. 39, and Two Capriccios (MS.), dedicated to him by the composer, Ernst Roters.

Lecture-Recital on Symphony Given at Scranton Club

SCRANTON, PA., Nov. 11.—At the Century Club last evening, Louis Baker Phillips gave an excellent description of a symphony and of the orchestral formation. This was the first of a series with Marion E. Wallace at the piano. The orchestra in miniature consisted of Fred. H. Widmayer, Clinton O. Kennedy, Smith T. Morse, Thomas H. Rippard, William H. Shiffer, Theodore Baushman, Claude Gardner, Llewellyn Jones, Miss Wallace and W. D. Langerfeld.

W. R. H.

Maine University Professor in Organ Recital at Bangor

BANGOR, ME., Nov. 14.—Professor Garrett W. Thompson, Ph.D., of the University of Maine, this afternoon at All Souls' Church of this city gave an organ recital before a large audience composed of faculty and students of the university with their friends. The program was composed of numbers by Wagner, Bach, Grieg, Godard, Jensen, Kinder, Thompson and Rogers.

J. L. B.

Edmond Lichtenstein One of Mr. Hertz's Violinists

SAN FRANCISCO, Nov. 4.—Edmond Lichtenstein has been engaged as one of the violinists in the reorganized San Francisco Symphony Orchestra, Alfred Hertz, conductor. It is understood that he and his wife, Elsa Ruegger, the 'cellist, will make California their home. Both are very popular in San Francisco.

T. N.

New Albany (Ind.) Musical Talent Wins Approval

NEW ALBANY, IND., Nov. 15.—Following the first out-of-town engagement of the New Albany Lyceum Association at Huntingburg, Ind., last Friday night, at which time five of the twenty entertainers appeared, the people of that city asked for a full winter's course to be furnished by this association. The artists who gave this concert were Ruth

Elizabeth Shrader, violinist, and soprano soloist; Ella Lawrence Gardner, reader and piano soloist; Margaret Rowe Clark, harpist; Bertha Schuler van Pelt, mezzo-soprano, and Spencer Wells, cornet and saxophone soloist. The concert was given in the Opera House and every seat was taken. Daniel Walsh, Jr., is manager of the association.

H. P.

One Significance of the Metropolitan Season

[Pierre V. R. Key in New York World]

In some respects the Metropolitan Opera season is to be one of significance for those that follow. It will demonstrate, for one thing, the extent to which so great an organization as the Metropolitan is dependent for its artistic success upon one or two dominating personalities, who have heretofore figured conspicuously throughout a season. And there is small doubt that the outcome will be reassuring to those genuinely concerned opera patrons who believe the Metropolitan to be too solidly established to suffer seriously through the withdrawal of a master-conductor and the early season absence of so popular and useful a prima donna as Miss Geraldine Farrar.

Series of Intimate Musicales to Be Given by Clarence Adler

Clarence Adler, the New York pianist, announces a series of intimate musicales to be given in the Mezzanine Music Salon of the Hotel McAlpin, New York, on Wednesday afternoon, Dec. 1, Jan. 12 and March 1. In his programs he is to have the assistance of George Barrère, flautist; William S. Brady, baritone, and William Willeke, violinist. With Mr. Barrère Mr. Adler will present one of Bach's little-known sonatas for flute and piano, while at the March concert Mr. Brady is to introduce a set of songs by Siegmund von Hausegger, the noted German composer, songs which have not been heard before in this country. He will also sing a group of songs by contemporary American composers.

Claude Warford in "Persian Garden"

Claude Warford sang the solo parts in Liza Lehmann's "In a Persian Garden," as given by the Grove Choir and Choral Society of Weehawken, N. J., on Nov. 11. Mr. Warford was in fine voice and scored a notable success. He also sang a group of songs by Hallett Gilberté and Franklin Riker, as well as one of his own recently published songs. The other members of the quartet were Lutie Fehheimer, soprano; M. E. Day, contralto, and W. O. Green, baritone.



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OSCAR SAENGER

NEW MUSIC—VOCAL AND INSTRUMENTAL

IT is some time since we have seen a new work from the pen of Chester B. Searle, who now comes forward with a cantata, "Emmanuel," issued by the H. W. Gray Co., New York.* That there may be no mistake as to the scope of the work, it is best that Mr. Searle's subtitle be recorded: "A Meditation on the Spiritual Coming of Our Lord." That is what the work is. Though without the ability of an able church choir, it is in no sense a conventional church cantata.

Mr. Searle has shown in many things that he is a serious musician, who writes only when he has something to say. This work is for chorus of mixed voices, with solo parts for tenor and baritone (the tenor part may also be sung by a soprano) and organ accompaniment. Harp and trumpets may be used *ad libitum*. The text has been arranged by Mr. Searle from the Scriptures and in a very satisfying manner.

There will be those who will be surprised at the naturalness, the simplicity of this music. Wonderment will doubtless be expressed as to why this idiom has been chosen. Mr. Searle can justify himself quickly enough, however, if he will but state that the text called for such musical treatment as he has given it. There is an individual note sounded, despite the straightforwardness of most of the numbers, the solo parts are written freely, but admirably, and the choral writing is good. And, best of all, a note of restraint, of aloofness runs through the entire score, a something which separates this work from music composed to secular words.

Composers who examine this cantata may well bear in mind that it is in such achievements as this that hope for the future of America's church music lies. If composers, in writing an anthem or sacred song, could only get away from the worldly mood, the sensual melodic phrase, they would give us more music that might be termed truly ecclesiastic rather than as at present, a vast amount of music written to sacred texts, but in spirit secular.

FROM the Schirmer press† comes a very attractive little piano piece called "Scène de Ballet," by the gifted Mana Zucca. It is piquant in its harmonic conception and, though *salon* mu-

*EMMANUEL. Cantata for Chorus of Mixed Voices, Tenor (or Soprano) and Baritone Solos and Organ. By Chester B. Searle. Published by the H. W. Gray Co., New York. Price, 75 cents.

†"SCÈNE DE BALLET." For the Piano. By Mana Zucca, Op. 5. Price, 50 cents. "GOD MADE ME FOR YOU." Song for a High Voice with Piano Accompaniment. By Cornelius Rubner, Op. 40, No. 3. Price, 60 cents. Published by G. Schirmer, New York and London.

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sic of the better order, has real individuality.

Cornelius Rubner is represented by a song, "God Made Me for You." It is an unquestionably effective piece, well designed for a fine high voice. That it is as fine in conception as some other songs by this composer can scarcely be recorded, however.

TWO new Christmas anthems of interest published by the Oliver Ditson Company‡ are John E. West's "Rejoice Greatly, O Daughter of Zion" and George B. Nevin's "Arise, Shine, for Thy Light Is Come." Both are for chorus of mixed voices, the latter with bass solo.

A new general hymn-anthem for mixed voices with alto solo is G. Waring-Stebbins's "O Master, Let Me Walk with Thee." It is melodious and straightforward in style.

OF more than average excellence are three songs by Mabel C. Osborne, settings of poems from Shakespeare's "As You Like It."§ Miss Osborne has done "Under the Greenwood Tree" in real Elizabethan style; she has not for a moment forgotten that these verses demand a simple, straightforward treatment, that they do not allow a free imaginative development in tone. In "Blow! Blow! Thou Winter Wind" she has done even better. Here she gives out those rude, roughly hewn accents that seem to fit the spirit of this poem so well and the result is a capital song that cannot fail to win the approval of the musician examining it as well as the audience that hears it. "It Was a Lover and His Lass" has been set to music many times, but it is doubtful if it has been better voiced in tone than here by Miss Osborne. It deserves to be sung often on recital programs.

CARL FISCHER advances two new compositions for the 'cello with piano accompaniment, by the well-known 'cellist, Leo Schulz. They are "At the Brook" ("Am Bach") and "Dance of the Fairies" and are typical 'cello music of the better order.¶ "At the Brook" is a melodious composition in 6/4 time, in which the 'cello sings a lovey melody over a waving piano accompaniment in eighth notes. It is suave and not unlike Saint-Saëns's "The Swan" in mood.

"Dance of the Fairies" is a brilliant scherzo, technically difficult, yet so finely conceived in the idiom of the instrument that a 'cellist with a well grounded equipment will not only find it playable, but will take great joy in playing it. The accompaniment of this, as well as that of the other piece, is splendidly written and proves Mr. Schulz a sterling musician.

NEW songs from the press of the house of Schirmer include James H. Rogers's two Chinese lyrics, "Wild

§NEW CHRISTMAS AND GENERAL ANTHEMS FOR MIXED VOICES. Published by the Oliver Ditson Company, Boston, Mass. Price, 12 and 16 cents each.

¶"UNDER THE GREENWOOD TREE," "BLOW! BLOW! THOU WINTER WIND," "IT WAS A LOVER AND HIS LASS." Three Songs for a Medium Voice with Piano Accompaniment. By Mabel C. Osborne. Published by Carl Fischer, New York. Price, 50 cents the first, 60 cents each the others.

¶"AT THE BROOK," "DANCE OF THE FAIRIES." Two Compositions for the Violoncello with Piano Accompaniment. By Leo Schulz. Published by Carl Fischer, New York. Price, 50 cents and \$1 each respectively.

¶"WILD GESE," "ABSENCE." Two Songs for a Medium Voice with Piano Accompaniment. By James H. Rogers. Price, 60 and 50 cents each respectively. "SHALL I WED THEE?" "NIGHT." Two Songs for a Solo Voice with Piano Accompaniment. By Mary Helen Brown. Price, 60 cents each. Published by G. Schirmer, New York and London.

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Geese" and "Absence" and Mary Helen Brown's "Shall I Wed Thee?" and "Night."¶

In the last few years Mr. Rogers has devoted himself more and more seriously to the art-song, aiming at an entirely different goal from that which he strove to attain in songs he wrote ten and fifteen years ago. That he can utter musical thoughts that are essentially original is not yet to be granted, but the effort is present in his work of to-day and for it he deserves much praise. These songs, to two Chinese poems, translated into English by Frederick Petersen from the original of Pai Ta-Shun, are really good examples of song writing, "Wild Geese" being the better of the two. It is dedicated to Mme.

PLUCK OF GIRL VIOLINIST

Despite Family Opposition, Mary Zentay Earned Passage to America

Mary Zentay, a Hungarian girl of seventeen, who arrived recently from Buda-Pesth on the steamer Rotterdam, made her way hither under unusual difficulties. She made her debut in London just before the war and was so successful that she was immediately engaged for three years, but on account of the war this contract had to be postponed. In the meantime, her father had suffered money losses through the war, and the young girl, being desirous of repaying her father as much as possible for the money that he had spent on her education, made up her mind to come to the United States and try to earn money to help her father and family. Her father and mother would not listen to it, and the matter remained in abeyance ever since last December.

As a matter of fact, she immediately started to earn money by concealing her identity and playing in public places until she had sufficient to come over. A little over a month ago she ran away from home and passed through the lines and got as far as Rotterdam, where her

Julia Culp, who has sung Mr. Rogers's "The Star," successfully on many of her recital programs in this country.

Miss Brown's music has often been praised in this department and her songs have found a place for themselves on many programs of conspicuous artists; her choruses, likewise, have been sung frequently. "Shall I Wed Thee?" to one of Bayard Taylor's few lyric poems, is a charming piece, couched in purely melodic terms over an ingeniously contrived piano accompaniment. There is much care and due regard to nuance in the song and it is very effective vocally. It is for a low voice.

Bigger in scope is "Night," a setting of a fine piece of verse by Frederick H. Martens, whose poems have been set to music by many contemporary American composers. In this song, Miss Brown gives emotional fullness to the expression of the poem and reaches a fine climax. It is a song which, both in the high and low keys, gives the singer an excellent opportunity to show what he can do.

A. W. K.

mother caught up with her. She had followed her to induce her to return home, but the girl positively refused to do that, as she had gone so far and felt confident that she would be successful. The mother, appreciating her daughter's courage and self-sacrifice, finally gave her consent and came over with her. Professor Hubay also cabled Hugo Gortitz to look after the young girl. Miss Zentay's repertoire is said to cover nearly every concerto which has been written. She will make her appearance at an early date.

Branch of Sherwood School Established in York, Pa.

YORK, PA., Nov. 13.—A branch of the Sherwood Music School of Chicago has been established in this city for the benefit of local students who are unable to leave home in order to obtain conservatory training. The full course of the Sherwood school will be given. The York branch will be in charge of Walter L. Rohrbach, Anna Anstadt, Emma Boss-hart and Charles Brillhart. Students are now being enrolled in the new school. H. E. Rawlinson of Chicago is in the city for several weeks in the interest of the main school.

G. A. Q.

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Points to Russia as Model in Developing a National Opera

But Attitude of the General American Public Must Be Changed, Says George Baklanoff, before the Art Can Flourish with us as a Permanent Institution—People Must Encourage Their Own Singers and Hear Their Own Language Sung

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Nov. 21, 1915.

GEORGE BAKLANOFF, who is if anything younger and more boyish in appearance than when he last sang with an opera company in Boston six years ago, has returned with Mr. Rabinoff's Boston Grand Opera Company, and is appearing each week on the stage which first made his reputation in America. It was like old times, said Mr. Baklanoff, although Boston had changed in the interval, and changed very considerably. He inhabited the hotel which faces Copley Square, the Copley-Plaza, and which stands where the Art Museum was when Mr. Baklanoff made his American debut here. Straight through Dartmouth Street, looking toward the river, was to be seen the glint of the water, and the recently completed esplanade, which now makes the Charles River one of the most beautiful parts of Boston, is one of Mr. Baklanoff's stamping grounds.

The baritone was surprised, however, that Boston should ever let opera become a transient thing, after the firm foundation that had apparently been laid, literally and figuratively speaking, on the site of the Opera House. "But after all," said Mr. Baklanoff, "say what you like, it is not great singers, or critics, or newspaper *réclame* which suffices to make for permanent opera. It is the attitude of the public. I do not see how the issue can be dodged: I do not believe that opera will flourish in America until the people have the desire to encourage their own singers, and hear their own tongue. Imported opera, I think, is merely imported luxury. It is not a staple, and, especially in America,

where opera is not subsidized, it costs such an enormous amount to give that the great public, which has to pay the



George Baklanoff, the Famous Russian Baritone of the Boston Opera Company

price, can hardly be expected to patronize it permanently.

"It is very well to talk about having

only the best. It used to be exactly the same in Russia. If you wanted to get a good position in opera, you had to be an Italian singer of reputation. But leading composers and critics took a stand. Russian singers were encouraged and Russian composers were encouraged. The Italian language prevailed on the lyric stage. Now we have a great majority of Russians, who, as a matter of fact, are hard to excel either as singers pure and simple or as interpretative artists, and we have Russian opera, and no operas thus far produced are more distinctive in style. It took a long time for the Russian public to realize that it had all necessary material in its midst. But it is learning it now, and learning it well.

Changed Attitude Needed

"Now, the same thing is true in America. Not only must the public want to hear opera which it can understand; it must insist on having such opera, and it must have a little patriotic enthusiasm, in addition to its artistic discrimination, to begin with. Singers, if not the greatest, must be listened to kindly, and assisted. Opera should be sung, or better still, librettos should be written and music composed after English texts. It is ridiculous to think that the exact flavor of any art work can be produced by a translation.

"The point is, that operas must be written and composed, as it were, in English, before America can hope to produce something great and something unmistakably her own in music and drama. And the public must desire this so warmly, that it will be willing to embrace the good, even if the measure of achievement is not over impressive, and lend a little indulgence, for a few years, to a growing school of performance and composition. The public must become the friend of the singer and composer—not their sworn and predisposed enemy. When musical performances are no longer a trial by jury, but an expression of musical enthusiasm felt by performers and hearers alike; when the public learns to insist on its own tongue and its own standards of performance—then only will the immense musical uplift which will ultimately be felt here manifest itself.

Equal Suffrage Will Help

"And I personally believe that equal suffrage conditions which are sure, eventually, to arrive, will help to bring this about. Men need not fear for their positions! Women will still be the gentler sex, and the sex with the most time at its disposal. They will have more opportunity than ever before to take an active part in the musical development of the country. Moreover, an equal distribution of votes will probably mean a more equal distribution of wages as well as of financial burdens. This in turn should have something to do with diminishing the extremely heavy pressure under which the proverbial 'tired business man' in America labors. Europeans follow traditions which make them not less proficient in the banking house or the market place, but far more efficient in educating and bringing themselves into daily contact with beauty in art than the men over here.

"To know anything about music is not recognized here as any kind of requirement in daily life. Where the European has at least on his tongue's end the name and the gossip about the latest opera, is ready at all times to discuss the performance of a celebrated singer, etc., the American working in other fields than that of music concerns himself not at all with such questions. How, then, that being the case, can a nation be deeply and pervasively musical? Music must be existent in the public mind, not a garment, to be donned for an evening, then thrown away and forgotten. When that comes, a national art will develop."

OLIN DOWNES.

Leila Holterhoff, soprano, has returned to Boston, Mass., from the Pacific Coast, where she has spent the entire summer and fall. Miss Holterhoff is at Hotel Buckminster, Boston, where she has resumed teaching.



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BIRMINGHAM ADDS TWO STUDY CLUBS

New Organizations to Give Depth to City's Culture—Recital by Jenny Dufau

BIRMINGHAM, ALA., Nov. 20.—The Music Study Club, always progressive, took another step forward when it invited all the young students of the city to meet at Clark and Jones Hall for the purpose of organizing the Junior Music Study Club. About sixty members were enrolled. The junior club will be entitled to all the privileges of the Senior Music Study Club, including their series of four artist concerts. Mrs. Laurens Bloch is chairman of the committee in charge.

The Music Study Club presented Jenny Dufau to a large and very appreciative audience at the Tutwiler. Miss Dufau was showered with flowers.

Mrs. Edna Goechel-Gussen gave the second of her series of five recitals, which always draw a serious and cultured audience.

A most interesting club has recently been formed, called the Wednesday Morning Musical Study Club, which will devote one hour to choral work and one hour to the study of musical history. The club enrolled thirty members and elected Rienzi Thomas as director of the chorus and Mrs. Julia Neely Finch as director of the study branch. The club proposes giving "The Messiah" at Christmas, with the assistance of the Arion Club, also under the directorship of Rienzi Thomas.

Mrs. O. L. Stephenson, soprano, delighted the members of the Music Study Club at its last meeting with a most beautifully presented program.

A. H. C.

Italian Organist-Composer in Recital at Wanamaker's

M. Mauro-Cottone, organist and composer, gave a recital in the Wanamaker Auditorium on Nov. 10, being assisted by Nicholas Garagusi, violinist, and Angelina Barocchiere, soprano. The latter sang two pleasing groups of Mr. Mauro-Cottone's songs and Mr. Garagusi played the organist's Elegie in G Minor and Andante in B Flat. The audience was appreciative.

Trade school orchestra, under the direction of George S. Clarkson, assisted by Anna L. Clarkson, soprano, and Gladys Ingraham, contralto, as soloists, gave its first concert of the year on Nov. 18 in Higgins Hall, Worcester, Mass. The Octonia Glee Club also assisted.

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KANSAS NOW HAS SIX NEW CHORUSES

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Making Fine Progress with
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LAWRENCE, KAN., Nov. 18.—Prof. Arthur Nevin of the School of Fine Arts has formed six choruses in the State, and is now busy with the organization of four others. "Community Music" is a live issue in Kansas, and more places have asked for help from the State University than can be taken care of.

The School of Fine Arts has offered to send free of charge to any rural school or club four sets of fifteen talking machine records each, for the purpose of arousing a greater interest in music appreciation. Already more than fifty applications have come in, and the records will start on their rounds this week.

Harold Bauer made his first appearance in Lawrence, Nov. 4, giving the second number of the University Course. Mr. Bauer made such an impression that his re-engagement was asked for by prominent supporters of the course. Such piano wizardry has never before been heard in Lawrence. The audience was not slow to acknowledge Mr. Bauer's great powers by hearty and prolonged applause.

In one month Dean Harold L. Butler of the School of Fine Arts, with Mrs. Butler, reader, and Pearl Emley, pianist, has given fourteen concerts, with eleven booked for December. If the plans of the University are of avail in the State, Kansas will be a more fertile concert field than ever. The small towns have not been touched, as the music agents cannot afford to canvass them. The university has a plan by which these small places may co-operate in obtaining talent and save money for themselves and save the artist the expense of long jumps between concerts.

H. L. B.

OPERETTA IN MONTGOMERY

Fine "Robin Hood" at Grand Theater—
Treble Clef Club Evening

MONTGOMERY, ALA., Nov. 7.—That good, wholesome comic opera is highly appreciated by Montgomerians was fully demonstrated yesterday afternoon and night, when the De Koven Opera Company presented a first class performance of "Robin Hood" to two well filled houses. Mrs. Jean Russ Smoot is the manager of the Grand Theater this season, and thanks are due to her for bringing such a splendid aggregation as this to this city. The following singers were in both performances: James Stevens, Cora Tracy, Herbert Waterous, Carolyn Andrews, William Schuster, Tillie Salinger, Ralph Brainard, Ivy Scott, Phil Branson, Sol Solomon, and Leonore Beck, with Luigi de Francesco as director. Ivy Scott was an excellent *Maid Marian*, leaving nothing to be desired as a singer or an actress. Another great favorite was James Stevens, the baritone. Cora Tracy displayed a contralto

voice of rich, warm timbre, and another favorite was Herbert Waterous, whose rich bass voice and artistic singing won him many admirers.

The Treble Clef Club gave its first musical evening the middle of the last week, when it announced a "Carmen Evening."

A splendid tribute was paid Kate Booth lately, when she was chosen as organist and choirmistress of St. John's Episcopal Church. She is one of the best women organists in the State. She is also director of the Wednesday Morning Music Club.

J. P. M.

CONCERT BY BLIND PIANIST

William Enderlin Astonishes Audience
with His Dexterity

Guiding himself toward his instrument by means of a slender, dark string, William Enderlin played a taxing program of piano music in Aeolian Hall on Thursday evening, Nov. 12. Judging solely by his playing, the soloist might have been possessed of sight, for his technique is considerably developed and he performed with comparative sureness such difficult works as the Chromatic Fantasia and Fugue of Bach, Beethoven's justly loved C Sharp Minor Sonata, Liszt's Sixth Rhapsodie, Chopin's Berceuse and B Flat Minor Scherzo, the First "Peer Gynt" Suite of Grieg and others.

While Mr. Enderlin's playing exhibits certain characteristics due to his infirmity, his pianistic prowess is none the less remarkable for a sightless person. His interpretations, however, are frigid. Warmth, poetry, passion, tenderness, are possessions which Mr. Enderlin unfortunately lacks. His playing would gain immeasurably by the infusion of the human element. His dexterity is sufficiently unusual to provoke animated interest. He was very warmly applauded by a fair-sized audience.

B. R.

MISS FARRAR AT CAPITAL

Huge Audience in Washington for the
Soprano and Her Associates

WASHINGTON, D. C., Nov. 10.—There is no doubt that her appearance in concert simultaneously with her motion picture production of "Carmen" gave Geraldine Farrar yesterday an ovation that Washington had never before accorded her. So great was the demand for seats two days before the concert that Mrs. Greene, who had the local management of Miss Farrar, was forced to place two hundred chairs on the stage for sale. These were all occupied and standing room was sold to its capacity. Miss Farrar captivated her audience most in her group of French songs. She was forced to give repeated encores.

There were two assisting artists, Reinald Werrenrath and Ada Sassoli. Mr. Werrenrath gave several groups of songs with artistic finish. The "Vision Fugitive" from "Hérodiade" displayed his abilities in dramatic singing. In her harp solos, unaccompanied, Miss Sassoli's work was wonderful in technique as well as in the deeper and more dramatic passages. Richard Epstein gave excellent support to Miss Farrar and Mr. Werrenrath as accompanist.

W. H.

Recital Début for Newark Soprano

NEWARK, N. J., Nov. 11.—A friendly audience greeted the initial appearance last night in Wallace Hall of Leonora Edith Sindell, a soprano of considerable promise. She was assisted by Joseph Pastore, a violinist, who hails from Philadelphia, and Umberto Martucci, pianist. Miss Sindell's voice is a light soprano and was used with much charm. Mr. Pastore is evidently a serious student of violin playing, whose performances of Wieniawski's *Legende* and the de Beriot "Scene de Ballet" had their good moments.

Tuesday Musicales Season Opened with Fine Program in Detroit

DETROIT, MICH., Nov. 5.—The 1915 season of the Tuesday Musicales had a most auspicious opening at the Hotel Statler on the morning of Nov. 2. The program was entirely worthy. Mrs. C. H. Brodt, in Beethoven's Variations in C Minor, displayed a brilliant and clean-cut style. Mrs. Ethel McCornac Fox gave a most dramatic and inspiring rendition of "O Love, Thy Help" from "Samson and Delilah." Florence Carey, a newcomer in the club, played numbers by Bach and Vieuxtemps in a musicianly manner. Mrs. Winifred Scripps Ellis contributed three numbers which displayed her voice to perfection. Mrs. Mitchell, Mrs. Cragg and Mrs. Mumford supplied excellent accompaniments.

E. C. B.

AMERICAN ARTISTS HEARD AT BILTMORE

Mme. Homer, Anna Fitzu and
Mr. Bird Appear with Mischa
Elman

American artists predominated in the second Hotel Biltmore musicale on Friday morning, Nov. 19, the United States being represented by a famous operatic singer, Louise Homer; another who doubtless will win fame ere long, Anna Fitzu, and by a pianist who has had a successful career abroad, Clarence Bird. In addition, there was the violinist, Mischa Elman, whose year-long residence in New York would qualify him as a voter—were he naturalized.

Of all the morning's proceedings the interest was keenest, perhaps, in the New York debut of Miss Fitzu. In her opening "Thais" aria she vanquished even the assaults of old Boreas, whose November blasts blew open one of the ballroom windows and jangled the crystals on one of the chandeliers—to the hearers' distraction. Following the aria the soprano was fairly smothered with floral offerings, one of which was almost as high as herself. Miss Fitzu then added Massenet's "Ouvre tes yeux bleus," and after her stirring "Spring," of Hansel in a later group, she gave Sidney Homer's "Dearest." The soprano made a most favorable impression.

Mme. Homer shifted her offerings so that her timely "Samson and Delilah" aria closed the program. In the hearing of this the auditors were repaid for the inroads made into the luncheon hour. The contralto's group included two songs by her husband, "Sheep and Lambs" and "Sing to Me, Sing."

There was a coincidence in the fact that Leschetizky's Tarantella, scheduled as an offering of the late master's pupil, Mr. Bird, had its performance but two days after the famous pedagogue's death. Mr. Bird excited much admiration by his crisply and delicately played groups of classic works and modern French pieces.

Mr. Elman's art was as keenly relished as ever in the Saint-Saëns Rondo Capriccioso and a group which included two of the violinist's own transcriptions. Able accompanists were Walter H. Golde for Mr. Elman; Carlos Salzedo for Miss Fitzu and Mrs. Edwin Lapham for Mme. Homer.

K. S. C.

Fraternal Association of Musicians Presents Interesting Program

The second monthly meeting of the Fraternal Association of Musicians. Louis Sajous, president, was held at Studio Hall, 220 Madison Avenue, New York, Thursday evening, Nov. 4. Grace Elliott, pianist, played numbers by Grieg and Liszt with remarkable technique and expression. Ethel Dean West, harpist, charmed her hearers by her artistic playing of numbers by Gounod, Schubert,

Hasselmans and Schuecker. Rowlee McElvery's fine, resonant baritone was heard to advantage in numbers by Woodman, Lohr and Homer N. Bartlett, with his wife at the piano. At the next meeting of the association, Dec. 7, Dr. Frank E. Miller will lecture.

SUCCESS FOR BOSTON SOPRANO in Brockton Concert

Grace Bonner Williams Aids Trio Ably

BROCKTON, MASS., Nov. 9.—Grace Bonner Williams, soprano, was the assisting soloist with the Webster-Brooks Trio of Boston, at a concert given at the Central Methodist Church here last evening. The personnel of the trio consists of Carl Webster, 'cello; Karel Havlicek, violin; Cora Gooch Brooks, piano, each of whom was heard in solo numbers as well as the trio selections.

Mrs. Williams's contribution to the program consisted of the "Depuis le Jour" aria from "Louise"; "Agnus Dei" of Bizet and the following songs: "Thou'rt Like Unto a Flower," Rubinstein; "Red, Red Rose," Cottenet and "The Bird of the Wilderness," Horsman. She has long since been a favorite with Brockton audiences for her artistry in song, her clear and beautiful soprano voice and her charming stage presence. Last evening she was again highly in favor and gave a captivating delivery of her every number. A particularly impressive number was the "Agnus Dei" as sung by Mrs. Williams with 'cello, organ and piano accompaniment, the latter being furnished by Grace A. James.

ZEISLER RECITAL FOR PUPILS

Teachers in Mount Vernon (O.) Give
Treat to Their Students

MOUNT VERNON, O., Nov. 10.—On the evening of Nov. 8 Miss McFadden and her assistant, Miss McNabb, offered their pupils a recital by the famous pianist, Mme. Fannie Bloomfield-Zeisler. A large and interested audience was attracted from Columbus, Mansfield, Delaware, Massillon, Gambier, and other smaller towns. Sensing the admiration and affection of her listeners, Mme. Zeisler played with even more than her usual individuality and poise. Especially notable was her interpretation of the Bach Chromatic Fantasy and Fugue. The Chopin Sonata, Op. 68, and the Liszt Hungarian Rhapsody, No. 15, were given with delicate refinement of feeling and tremendous power.

The large audience, unwilling to leave, recalled the artist many times, and, at the request of Miss McFadden's junior class, she ended the program by playing with great simplicity and charm, Poldini's "The Dance of the Dolls." An incident of Mme. Zeisler's stay in Mount Vernon was her acceptance of another of Miss McFadden's pupils.

J. J. K.

Alexander von Zemlinsky, the conductor-in-chief of the Prague National Opera, has completed a one-act opera based on Oscar Wilde's "Florentine Tragedy."

GEORG WALCKER BASSO

Georg Walcker, engaged last season at the Cottbus Municipal Opera, presented himself to the Berlin public Sunday night as the Cardinal in Halevy's "La Juive" at the Deutsches Opernhaus.

The Cardinal requires a real basso-profundo—none of your versatile bass-baritones is adequate here. In this respect Georg Walcker meets all requirements in an unusual degree. The sonority of his gorgeous voice is intensified as he proceeds downward until he reaches a low E flat that peals forth like the tone of an organ. Moreover, Herr Walcker has really learned to sing and employs *bel canto* throughout all his registers—a characteristic none too common among basses. His style is distinguished and his tone always noble, and besides his marked vocal gifts he revealed a decidedly interesting conception of his role. His Cardinal is rather more venerable than most others we have seen, but certainly none the less effective for that reason.

The Deutsches Opernhaus has been on the lookout for a genuine low bass for a long time and he has now been found. The advent of the basso made a profound impression. As soon as he had sung the cavatina in the first act he had completely won his public.—*Dr. O. P. Jacob, in Musical America.*

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SALT LAKE CONDUCTOR CLOSES QUARTER CENTURY OF ACTIVITY

Evan Stephens Celebrates 25th Year of His Service as Director of Tabernacle Choir—Has Introduced About 1000 Works—Interest in Music Manifested by "Deseret News"

SALT LAKE CITY, Nov. 5.—Prof. Evan Stephens recently celebrated his twenty-fifth year as conductor of the Tabernacle Choir. The record of his activities in Salt Lake, however, reaches back five years more. The excellent music page of the *Deseret Evening News* on Oct. 30 contained a record of the work which Mr. Stephens presented in that time. This contains 170 numbers, including oratorios, male choruses, works for women's voices, etc., besides about 200 solos by the best composers.

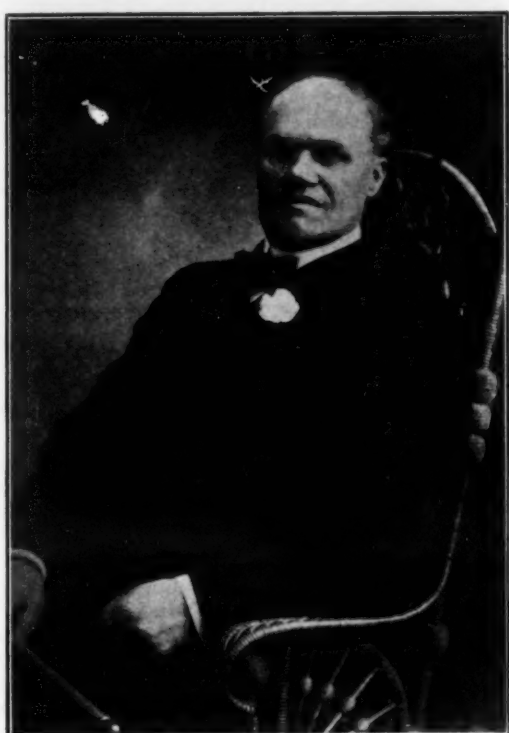
Professor Stephens has made some interesting computations aside from the above list. He states that nineteen in the list are complete works averaging at least twenty numbers each, or a total of 380. Over 100 songs for children could be added with over 100 hymn tunes, the whole including over 700 works which he has taught to singers in Salt Lake. This also does not include the solos, duets, trios and quartets which he figures would bring the total up to a round thousand, given to the public at something like 1200 meetings in the Tabernacle, with 400 concerts given under his direction at home and abroad.

Expense Involved

Still another interesting compilation is furnished in figuring the expense account of providing such a list of concerts with music for the singers. Professor Stephens estimates that an average of 300 copies of each number in the list have been furnished, and covering the entire time this would make something like 300,000 copies of music every cent of which has been paid for from the efforts of the singers themselves under Professor Stephens's directorship.

Neither does this count the thousands of dollars spent on the eight big excursions out of the State which the singers have enjoyed. This enumeration, prodigious as it is, can give only a faint idea of the strenuous labors that fall to the lot of so ambitious a conductor.

The achievements of the Tabernacle Choir, including its appearances in the East, and notably the successful part it played in the World's Fair Eisteddfod in Chicago in 1893, where it won a \$1,000 prize, are matters of musical history in the West. Professor Stephens has been and still is an indefatigable worker in



Evan Stephens, Conductor of Tabernacle Choir, Salt Lake City

the musical art, and his influence has radiated from Salt Lake all over the inter-mountain West. He has engaged many artists of international fame to appear with the choir, notably Emma Thursby, Myron W. Whitney, Nordica, Scalchi, Melba, Eames, etc., besides a long list of bands and orchestras, beginning with Gilmore and running down the list to Sousa, Russian Symphony Orchestra, Chicago Orchestra, Creator's Band and many others.

Congregational Singing

An equally important feature in our community music not generally known is the congregational singing, especially at the semi-annual conferences of the Mormon Church, when the congregation, often numbering 10,000 sings the solid, fine old hymn tunes with a precision and volume and a division of parts rarely heard elsewhere in the world. The big pipe organ, usually manipulated by Prof. J. J. McClellan accompanies the congregation, with the 300 voices of the choir leading.

Added to this are the Sunday School festivals of the Mormon Church, where great attention is given to part singing by the children. Professor Stephens's early life was devoted to instructing children throughout the State in part singing. He has been for more than thirty years a most active figure in our musical world, which accounts for the attention paid him by the music department of the *Deseret News*.

The *News*, by the way, is the paper planted in the West by Brigham Young in 1850, before Denver, Omaha or Kan-

sas City were thought of, and when San Francisco was only a collection of Mexican shanties. For almost a generation music and the drama have flourished in this community, and the *Deseret News* has always given special attention to both arts.

The *News* has published during the present year a booklet entitled "The Drama in Utah," a "Story of the Salt Lake Theater," by Horace G. Whitney. The main facts in this compilation were prepared for an address delivered before the Cleofan Society of Salt Lake City on Jan. 27, 1915. Mr. Whitney's narrative runs from the pioneer days at Nauvoo on the Mississippi to the present time.

\$5,000 for Gerster

A musical reference is called forth by the question, "What attraction in the old palmy days of the Salt Lake Theater played to the largest receipts?" The answer is, Mme. Gerster in the opera of "Lucia," March 6, 1884. The prices were \$5 down to \$1; boxes, \$30 and \$40, and the total receipts were close to \$5,000. Mapleson was the manager; another great star, who was not seen in Salt Lake until she appeared at the Tabernacle some time later, Adelina Patti, occupied a box. Arditi conducted the performance of "Lucia."

SONG AND PIANO RECITAL

Geneva Jefferds and Raymond Havens in a Providence Program

PROVIDENCE, Nov. 11.—A joint recital by Geneva Jefferds, soprano, and Raymond Havens, pianist, was given in Memorial Hall Sunday afternoon before an audience that completely filled the hall.

Miss Jefferds's contributions included a group of German songs followed by English numbers by Lieurance, Lehmann, Horsman and Bruch. All her numbers were delivered with telling effect and with artistic interpretation, and she also gave extras. Miss Jefferds's voice is a rare soprano, well trained and in every instance her songs were delivered with understanding and musical feeling.

Mr. Havens, who has a high reputation in the large Western cities and who was heard in a recital here last year, pleased his audience greatly. His playing of the B Minor Sonata by Chopin was brilliant and his polished performance of Schumann's "Toccata" won additional laurels for him. His Debussy number, "Claire de Lune," was given with charm.

Stuart Ross was the accompanist for Miss Jefferds and played with rare discrimination. G. F. H.

Fort Wayne Choral Union in Diversified Program

FORT WAYNE, IND., Nov. 12.—The recent concert of the Fort Wayne Choral Union, Mrs. Clara Z. Bond, president, was heard by an audience which almost filled Elk's Hall. The event was divided into two parts, the first of which comprised a concert by Edith Foster, pianist; Mrs. A. W. Rodenbeck, soprano, and Benito Kaitz, violinist. Part two offered Davis's cantata, "The New Jerusalem," with the following soloists: Mrs. H. W. Woolworth, soprano; Mrs. Will Cleary, contralto; Clint Willson, tenor, and Frank Stouder, basso. The conductor was Emil Koeppel, who held his forces well in hand. Both chorus and soloists did good work. The accompanists were Mrs. Vaughan Malay and Emil V. Williams.

Eddy Brown, the Indianapolis violinist, has been engaged as soloist for one of the Gürzenich Concerts in Cologne.

PITTSBURGHERS FORM NEW ORGANIZATIONS

Orchestra Club and Music Section

Plan Concerts—Artist Recitals Charm

PITTSBURGH, PA., Nov. 15.—For many years the Flonzaley Quartet has been coming to Pittsburgh under the auspices of the Art Society, but the players were never greeted by a more earnest and appreciative audience than the one which graced Carnegie Music Hall last Friday night. Adolfo Betti, first violin; Alfred Pochen, second violin; Uga Ara, viola, and Iwan d'Archambeau gave a superb performance starting with César Franck's Quartet in D Major.

Warm greetings on the part of home friends and admirers characterized the most interesting recital given last Tuesday night by Rebecca Davidson, pianist, and a Pittsburgh girl, Vera Barstow, violinist. Miss Davidson presented a splendid program, her principal offering being MacDowell's "Eroica" Sonata with compositions from Schubert, Chopin, Debussy and others. Miss Davidson has a wonderful technique and a touch that produces a remarkably rich tonal effect. Miss Barstow likewise received a flattering reception, Wieniawski's concerto in D Minor being among her numbers. Her work was most excellent.

August H. Fischer, pianist of this city, has organized a Symphonic Orchestra Club, an organization of instrumental artists who have been chosen with a special reference as to their ability and have been presenting some excellent chamber music in this city.

Some of Pittsburgh's best known musicians have organized the Music Section of the Academy of Science and Art, electing Charles N. Boyd of the Pittsburgh Musical Institute, president; Will Earhart, director of music in the public schools, vice-president, and H. H. Fleer, a well known organist, as secretary. It is intended to give some excellent programs, starting within the week, under the auspices of the new organization.

E. C. S.

Mme. Emma Calvé lent her aid to the fête for the Lafayette Fund, which opened Nov. 16 at the former Knickerbocker Club, Thirty-second Street and Fifth Avenue, New York. The fund is designed to aid disabled soldiers and unemployed women in France.

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GROWTH OF PHILHARMONIC AUDIENCES

Conductor Stransky Makes Comparison with Those at Boston Symphony Concerts and Bespeaks Support of New York's Orchestra as Matter of Civic Pride—With a Few Additional Remarks About the Critics

JOSEF STRANSKY recently discussed the size of New York Philharmonic audiences in the *Evening Post*.

This is the beginning of Mr. Stransky's fifth season with the Philharmonic. When he took charge in 1901, the orchestra's weekly concerts, though of a high order, enjoyed nothing like the patronage that they claim to-day.

"The increase in the size of our audiences," said Mr. Stransky, "has been far greater than could possibly have been foreseen by the directors or myself. Of all the changes that have taken place, this has been the most remarkable. People sometimes say, 'How is it that the Boston Symphony concerts are sold out in advance and yours are not?' At our last Thursday night's concert the attendance was exactly 2670. Yesterday afternoon, the program was repeated to an audience numbering 2626. A total of 5296 persons have heard the Philharmonic play this week. The attendance at the opening concerts last week was nearly as large. In the two weeks of the present season, therefore, more than 10,000 have come to hear us. Can the Boston orchestra equal this?"

"We give fifty-four concerts a year in New York and Brooklyn. The Boston Symphony gives ten. We give the same program twice each week, the Boston Symphony only once. Is it any wonder that one should be sold out in advance and the other not?"

"As a matter of fact, our audiences to-day are four times as large as they were in 1901. Then, the Thursday boxes were only partly subscribed for. Now they are all sold out for the season. I am not permitted to give the exact number, but I can say that the subscriptions this year have increased over those of last season by five figures."

Mr. Stransky likes to have the orchestra which he conducts regarded as a distinctly New York product—an institution as well as a collection of the best musicians the city can gather together.

Civic Pride Involved

"The Philharmonic," he continued, "should be a source of civic pride to the people of this city, just as the Berlin Philharmonic is to the people of Berlin. There the city maintains its orchestra. Here the people themselves must attend to it, and, in doing so, they may well take pride in contributing toward the development of art—for the development of art goes hand in hand with the development of the soul. The American people have made tremendous strides in the development of all technical things,

but it remains for them to devote more attention to the education of the people as a whole in the arts, especially music, which is the most uplifting of the arts."

With regard to the American public's attitude toward modern music, Mr. Stransky says he has found that the same rule applies here as on the other side. It is not with the public so much as with the critics that he has fault to find.

"Last Thursday," he said, "I performed a symphony of Mozart. While in one paper the complaint was made that there was not enough sunshine in the performance, the statement appeared in another that 'the performance was bathed in sunshine.' Personally, I decline this praise. I wish here to state, that I do not consider the work in question a sunshiny symphony. Just the opposite in fact. It is a very somber and deeply earnest work, one that shows that Mozart was able to express not only his optimism, but also his pessimism. The third movement—even the menuetto—is written in minor, and the finale also shows that there is everything but sunshine—more

clouds and tears than some critics believe in.

"But you see how it is—the man who complained about the lack of sunshine just caught the spirit of my performance. But what to him seemed a defect, seemed to my understanding of the work, an advantage. My interpretation was in accord with the Viennese tradition, as I learned it from Hans Richter.

Chief Trouble with the Critics

"The chief trouble with the critics here is that they do not endeavor to guide and educate the public. And in this country there is a great need of musical education. Between the artist and the public there exists a wide gap. It is for the critics to span this gap, not to destroy the bridges."

Mr. Stransky explained that he did not include all critics in his arraignment. He was always careful to follow the criticisms of his performances, he said, and glad when he was able to find in them something that served as an inspiration and a help.

"For," he went on, "we are all liable to make mistakes, and when we do the critics are right in pointing them out. But critics are not here to call down the artists. They are here to show us our mistakes. However, just as among artists, there are some who find new paths, so among the critics there are what I might call the white ravens who follow these pathfinders. But I am afraid these white ravens are as rare as the pathfinders themselves."

A NEW YVETTE GUILBERT COMING TO US

It is seven years since the inimitable Yvette Guilbert was last heard in this country; and seven years to the rising generation is a long time. Hence, to many her name is in the nature of a tradition, and this tradition associates her inevitably with La Guilbert of the Paris Café Chantants; the Guilbert of the freak posters, lean and lanky, with ever so long black gloves,—the Guilbert whose songs were, well even at their best—naughty!

But this concept hits wide of the mark where it concerns the Guilbert of the present day, says her manager, Catherine A. Bamman, for not only has the lady of the posters taken unto herself a comely maturity, but ever and ever has the greater Guilbert pushed into the background that repertoire, which in the beginning she was obliged to adopt to bring her strikingly original talents to an accounting.

The programs which Mme. Guilbert will bring to this country this year are the result of half a life-time of research. They stand for the matured art of a great artist. They embrace songs all the way back to the Crusades, and they will be sung, or more properly, they will be interpreted (for with Yvette Guilbert it is far more than singing) in the costumes of their varying periods.

Such a gulf is there between the Guilbert that was and the Guilbert that is, that one promoter of amusement interests wrote to Mme. Guilbert's manager, "Is Yvette running a Sunday school?" And the answer was, "Yes, thank

heaven!" And truly, there is in the present message of Yvette Guilbert an uplift whose far-reaching effect and nobility are akin to the best that is taught in Sunday schools. In reaching that foremost position to which Yvette Guilbert has climbed, she has fought her way through the Valley of the Shadows with an indomitable courage. She has suffered, and so can take the whole suffering world to her heart and sing to it. But, being French and buoyant and gay, she still light-heartedly shrugs her expressive shoulders; her sly wink and bubbling laughter are as infectious as when she first gave them to the public.

A series of New York concerts is scheduled for Yvette Guilbert at the Lyceum Theater on the afternoons of Dec. 7, 12, 14, 17 and 19. These programs will cover "Eight Centuries of Song," and will be given with the co-operation of well-known concert-artists. Early in January Yvette Guilbert will begin a tour of the principal cities of the United States and Canada. This tour is under the management of Catherine A. Bamman.

Completed Opera "Mona Lisa" While Serving on Battle Field

BERLIN, GERMANY, Oct. 16.—On the occasion of the Vienna premiere of his "Mona Lisa," Max von Schillings in an interview stated that he wrote the greater part of the score to "Mona Lisa" before the outbreak of the present war, but that he completed the work while serving on the field of war in the capacity of officer of the volunteer automobile corps, in which capacity he took part in the bat-

tles around Luettich, Namur and Loewen, as also in the battles of the Champagne country. While at the front Schillings delivered four lectures to the army officers on the methods of understanding modern music. Everywhere, says Schillings, an extraordinary love for and appreciation of music and the arts was noticeable among the soldiers during the interims between the fighting. O. P. J.

Julia Allen Giving Concerts in Panama and Nicaragua

Julia Allen, American soprano, has written to American friends from Menagua, Nicaragua, where she gave the first of a series of concerts in some of the principal cities of Nicaragua and Panama. In the letter she says that it has been most difficult to get mail through to the States, owing to the irregularity in the arrival of ships, caused by the slide in the Panama Canal. Miss Allen finds Menagua a most up-to-date city, and speaks in flattering terms of its band, which is known as the Band of the Supreme Powers.

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To the Editor of MUSICAL AMERICA:

Your Special Fall Issue, to say the least, is the most complete reference and musical journal published. All music lovers should feel honored to number it in their respective libraries.

The Crescendo Club of Atlantic City and the Atlantic City Musical Society send congratulations to John C. Freund and his staff for their work in placing this most interesting magazine before the public.

Best regards and continued good health to further the uplift of music in America.

Cordially yours,
(Mrs.) J. VIRGINIA BORNSTEIN.
Atlantic City, N. J., Nov. 9, 1915.



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MUSIC AS A "VIBRATION REMEDY"

New Study, "Toneurology," to Concern Relation of Nerve to Tone—Music Is a Human Need as Stimulus to Phlegmatic People—Also Soothes the High-Strung—A Preventive Against War

By DR. ALMA WEBSTER POWELL

Is music a human need? In order to show it to be a need, music must be regarded in a new light. Music must be considered as a physical force, and this is just what music is. It must be remembered that all music can be measured—so many vibrations per second. I have heard a tenor's tones break a glass, set windows rattling, and sound unsuspected harmonies from door jambs. All this means that music is a force, a high state of motion coming into contact with relatively low states of motion. The result is conflict and increased motion in the body struck. Motion is the substance of the new study I suggest in Toneurology, the study of the reaction of nerve to tone.

Music, then, being a measurable force, must be shown actually to enter the human system, and to set in motion other centers besides that of hearing. If you hear music it has entered your body; for you do not hear with the external ear. The vibratory stimulus—motion—travels along a special path until it arrives at a certain group of cells which take care of that stimulus and cause our minds to recognize it as "tone." Now does the stimulus stop here? Not at all; motion is continuous we are taught, and if so, the motion of music must go on and on through every cell in the body, through the canals provided by nature for the distribution of motion through the cells.

That music's motion does travel to other nerve centers is easily shown. Let a brass band at the moment strike up your latest popular air, and you who read this will respond to the stimulus. You will turn your head toward the sound, tap with your fingers, or wriggle your big toe in your shoe in time with the music. There is no center of hearing in your big toe, and "association of idea" cannot account for the instantaneous action of the toe. Other centers have been reached by the music.

Beneficial in Action

Now I have but to show that music is always beneficial in its action, to prove it a need. In fifteen years of personal experience in many nations, audiences have responded to musical stimulation in but two ways. Rural phlegmatic groups show irritation during and after the concert or other musical entertainment. The audience is invariably uneasy and excited. Individuals move about restlessly in their seats, scrape their feet, flutter programs, and whisper to neighbors.

Inquiry the day after finds individuals a trifle feverish, but more energetic and ambitious. Motion of the cells has been irritated by the high motion stimulus in the music, greater heat has been engendered, resulting in quicker circulation of the blood. Villages boasting a successful singing society are more progressive than music-less sections. The music in irritating the cells, has brought the phlegmatic motions by conflict and consequent heat, nearer to that higher motion point which means greater efficiency. Music destroys phlegma by irritating it, and phlegma is a menace to the life of either individual or group.

Music being beneficial in raising states of phlegma to states of normal motion is illustrated still more clearly with individuals. Many nearly deaf persons hear tones when they cannot hear words; they hear high tones while deaf to low tones; they hear easily and normally over a telephone and while riding in a carriage. High motion stimulus is the cause in all of these cases. Music is such a stimulus. The benefit lies in the degree of irritation produced. Phlegma is dangerous to life and should be stirred at all costs. Anything which can cause more motion—even emotion—to slow moving cells, will benefit them, provided the new state tends toward rhythmic and normal motion. Music is such an agent.

Disturbed Motion

Now, let us examine the opposite condition, which more generally afflicts civilization. The multiplicity of sights, sounds and impressions among which we live tend to disturb normal bodily motions. We can look for a remedy for disturbed motion only in motion. Music, being the only external stimulus so sympathetic to the body that we desire it for our most intimate companion, furnishes an artificial rhythmic pulse, dominating our disturbed pulse until a normal rhythmic heat is induced.

Music is one of the few outside rhythmic stimuli which enter the body without meeting any resistance. We yield our motions to the dominating rhythm of music. Have you ever wondered at the popularity of the vaudeville and moving picture shows? Take away the music and then see them both fail. I have watched moving picture audiences enter with contracted brows, pinched faces, tense muscles, and in a half hour the combination of light waves and sound waves—both markedly rhythmic—have changed into rhythmic motions the disturbed motions encountered in the bodies. The people slouch down in their seats; they yield themselves completely to the rhythmic stimulus, and are rested.

Rhythmic Stimulus

The drama offers little to equal this attraction; humanity does not need intellectual stimulus to-day one half so much as it needs rhythmic stimulus to its cell motions. Nature has furnished one such stimulus which cannot be discussed here. Music as we need it, complex as is our disturbing cause, is man's invention, an artificial agent for the re-establishment of normal rhythm motion in the body. We have used it as a diversion; it is our great need.

Just note the effect of music upon individuals possessing what I call high motion habits, or hysterical types, nervous people, so-called "active" and abnormally "energetic" individuals. The investigation of such phenomena should be included in the study I call "Toneurology." We need this new term, for the public mind will be slow in habituating itself to the thought of "music as a science of sound stimulus," to music as a "vibration remedy," to "music as a human need."

We shall learn how to normalize group nerves, so that war cannot happen. Individuals as well as groups must be

abnormal in order to enthuse over war; tranquil bodies cannot fight; you cannot be downright mad and retain relaxed hands—you are disturbed throughout your body cells when enraged, and arguments for peace produce no effect until the motions have again approached the normal. Peace and modern stimuli can only endure together if some agent for integration of disturbed motions be used. Calm must be induced after every excitement of the nerves, and on the other hand, excitement must be induced in too phlegmatic cells. Music will accomplish both results, and furnish a solution to rural and urban life problems, while opening up new mines of knowledge in the secret of life conservation by motion control.

UNIQUE TRIBUTE TO SINGER

Miss La Fond's Matinée Success Wins Booking for That Evening

A record for rapidity in the matter of one engagement's securing another for an artist was made by Phyllis La Fond, the soprano, at Hoboken, N. J., on Sunday, Nov. 14. In the afternoon Miss



Phyllis La Fond, Talented Lyric Soprano

La Fond sang at the High School Auditorium in a concert under the auspices of the Board of Education. Now, it happened that Ole Windingstad, conductor of the Norwegian Glee Club of Hoboken, had been disappointed in the withdrawal of one of the soloists who had been engaged for his concert of the same evening. Reading in the Saturday paper of Miss La Fond's appearance, he sent some one to hear her, and after her first song she was engaged to sing with the Norwegian Glee Club that evening at the New Odd Fellows Hall.

In the afternoon concert Miss La Fond offered the *Micaela* aria from "Carmen," "Waldezauber" by Reinhold Hermann, Mrs. Beach's "Ah, Love But a Day" and Tosti's "Goodbye." The singer displayed a pure lyric soprano, with a brilliant upper register, good interpretative taste and an attractive stage presence. She was tumultuously applauded in the afternoon, and a similar success was won by her in the evening.

Arens Pupil Engaged for Dippel's "Lilac Domino"

J. Humbird Duffey, the former baritone, but now a full fledged tenor, is repeating his successes in the field of comic opera in Andreas Dippel's production of "The Lilac Domino," now on tour. Everywhere he is receiving much praise for his work. His rôle in the "Lilac Domino" had originally been written for baritone, but Mr. Dippel was so desirous of engaging Mr. Duffey that he had the part re-written for tenor. Thps, all predictions to the contrary notwithstanding, Mr. Duffey's success as a tenor has proved that Mr. Arens's diagnosis of Mr. Duffey's voice was correct. Even so, it required an intelligent and earnest singer to achieve the change from baritone to tenor in the short space of one year.

Never Lost a Number

To the Editor of MUSICAL AMERICA:

Gladly do I inclose a subscription for your most thorough and pleasing magazine. It fills the bill. During my years of migrations, I don't think I have ever lost a number. This is gratifying.

Believe me,
Very truly,
PEARLE MOORE GRAY.
Washington, D. C., Nov. 16, 1915.

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PHILADELPHIA HEARS PLEA OF PADEREWSKI

Pianist's Speech for Poland Awakens Profound Sympathy—Recital of Chopin Music

PHILADELPHIA, Nov. 16.—Paderewski made an eloquent plea, both in speech and through the medium of his wonderful playing of the piano, in behalf of war-devastated Poland, to an audience which practically filled the Academy of Music yesterday afternoon. The great pianist was received with a demonstration of personal esteem and admiration, with which was commingled the deepest sympathy with the purpose of his appearance. The audience listened breathlessly to his remarks, which were delivered with intense feeling, in a voice that was sufficiently strong to be heard in all parts of the house, while his excellent command of English and clearness of enunciation were a surprise to those who never had had occasion to think of the Polish pianist as anything but a master of his instrument.

Paderewski spoke of Poland as a nation, of its people, and of the state of absolute desolation and despair to which it had been reduced by the war. "Poland is—to a degree—only a memory," he said, "an immense ruin, a colossal cemetery. A few cities survive virtually intact that the conquerors may entertain their guests there, but more than 300 towns, 3000 churches and 20,000 villages have been destroyed. Of 2,000,000 Polish soldiers, compelled to fight, brother against brother, scarcely one-fourth remains. Three-fourths of the youth, the hope and the love, of the nation are crippled; the fate of the remainder is already sealed. Millions of animals have been taken for military uses. Two consecutive crops have been destroyed. For the babies the mothers, as Sienkiewicz says, have nothing to give but their tears. There are no more children under eight years of age. All are dead. My errand is not of hatred, but of love," said the world-famed Pole, a great passion of sorrow and sympathy thrilling in his voice. "I make no accusations, I accuse none of the belligerents. We have been treated according to the logic of war, which in itself is an atrocity. I do not intend to excite passion, but to awaken compassion. I hope when you go from here you will tell others of Poland's need, and God will bless them as he will bless you."

This and all else that Paderewski said swayed the audience to the deepest sympathy, and at the close of his remarks there was a tremendous demonstration of applause. The speaker was presented with a huge basket of chrysanthemums, decorated with the Polish colors. Paderewski spoke for fifty minutes, and, after a rest of about twenty minutes, returned to the platform and gave a recital of Chopin compositions, including the Ballade in A Flat, the B Flat Minor Sonata, the Nocturne in G Major, the Mazurka in A Minor and the "Revolutionary" Polonaise in A Flat Major, at the end of the announced program adding the A Minor Mazurka, the Military Polonaise and two Polish national airs.

A. L. T.

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Montgomery Musicians Resent Aspersions on City's Music

Number of Citizens Prepare Signed Statement Taking Exception to Letter of John Proctor Mills in Which He Gave a Description of Conditions There as They Appeared to Him

IN the Special Fall Issue of MUSICAL AMERICA, Oct. 16, there was printed on Page 186, a letter from John Proctor Mills headed: "Why Is Montgomery Not More Musical?" This was published with the above caption, followed by an editorial note, as follows:

[The above question was propounded by MUSICAL AMERICA to the writer who after being asked to prepare a forecast of Montgomery's concert season for the Special Fall Issue, replied: "There is nothing in the way of public concerts here at present. One of the music clubs is without a director and the other's concerts are not open to the public." His answer to MUSICAL AMERICA'S query follows:]

As Mr. Mills's analysis of the Montgomery musical situation was extremely radical, MUSICAL AMERICA deemed it more fair to all concerned that this be published as a letter to the editor, to the

end that any who might take exception to Mr. Mills's statements might have the same access to MUSICAL AMERICA'S columns which was permitted to him.

This paper has now received a letter from L. O. Parsons of Montgomery, in which he says:

"On Oct. 16 your paper contained an article which was very damaging and very untrue, regarding the musical element of Montgomery, entitled: 'Why Is Montgomery Not More Musical?' written by John Proctor Mills of this city.

"A number of us, among the number the leading musicians of the city, have signed the inclosed article refuting his charges and statements, and requesting that you publish the same to make a correction to the outside public as to Montgomery's musical standing."

The statement as signed by various Montgomery citizens is printed herewith. Owing to the limitations of space, it is impossible to reprint in full the many sections of Mr. Mills's original letter which were incorporated in the following statement by its signers. Those interested in the matter will be able to compare the ensuing comments with Mr. Mills's remarks by looking up the paragraphs indicated on Page 186 of the Special Fall Issue. With the exception of the deleted portions of these reprinted items, the statement, in its entirety, follows:

"In view of the fact that Montgomery has been so maligned by a local music teacher, John Proctor Mills, in a recent issue of MUSICAL AMERICA, we, the undersigned, wish to make the following statement and rectify the erroneous impressions he has given.

"In response to a query from MUSICAL AMERICA as to why Montgomery is not more musical, Mr. Mills, their correspondent, writes a lengthy article, giving several reasons. Extracts from this article are quoted below:

"He says, referring to himself:

A very ambitious young student with a splendid voice made arrangements with the organist and choirmaster, etc.

"Mr. Mills is mistaken when he further says:

The church's attitude toward the choir singer here does not tend to make it worth while for one to expend either time, energy or money in the cultivation of a voice, etc.

"For the past two winters a few friends have gathered together at the home of Mrs. Bessie Eilenberg for ensemble practice. These gatherings were not public, neither were they 'exclusive,' but merely private.

"Mr. Mills is all confused when he writes in his article the following paragraph:

For the past two winters there have been banded together a number of musical persons, pianists, violinists, vocalists and so forth—and every Sunday afternoon they hold a "salon musicale." The writer knowing of this asked the "High Mucky-Muck" why it was that he was never invited to attend these afternoon musicales, saying he would like to write them up and send the report to a leading music journal to show the outside world what was really being done in a musical way by these splendid players. The answer was *sforzando*, "We have our own little coterie of friends, and so far as I'm concerned, do not care whether my name appears in the columns of your magazine or not. I'm well enough known all over Europe and America, what does it matter to me?" Etc.

"Mrs. Eilenberg, to whom he refers as the 'High Mucky-Muck,' most emphatically denies making any statement about being known all over Europe and America.

"There are two musical clubs in Montgomery, each in a flourishing condition.

Mme. Chilson-Ohrman gave a concert on the 27th of October to a large and appreciative audience.

"The Zoellner Quartet is booked for an early date and Theresa Wallen will give a concert in the Grand Theater in November.

"All of the instances which Mr. Mills leads the readers of MUSICAL AMERICA to believe were experiences of different students are his own personal experiences.

"So far as the churches' attitude to the choir is concerned, the majority of churches in Montgomery have some paid members in their choirs, the requirement being that the singer must be worthy of the salary.

"His statement that no works of local composers are on sale in the music store can be refuted by the fact that works of a well-known local composer are constantly displayed, as well as Cadman's songs, and the works of several publishers, with the exception of a popular priced edition, which is largely used by Mr. Mills.

"We feel that Mr. Mills, if he persists in making such erroneous statements, is not qualified to represent MUSICAL AMERICA and we, the undersigned, most emphatically protest against such articles being published. They are false in their entirety and give musical people all over America a wrong idea of Montgomery musicians."

[SIGNED] Bessie Leigh Eilenberg, director of Eilenberg Studio of Music; T. C. Calloway, organist First Baptist Church; Mrs. J. L. Roberts, manager music department E. E. Forbes Piano Company; Nellie B. Wolff, violinist; Ellen Moharrem Bey, pianist; Kate C. Booth, president Montgomery Music Club, organist St. John's Church; F. F. Minderhout, Starr Piano Company; L. O. Parsons, manager Forbes Piano Company; W. Pierce Chilton, president Paragon Press; Mrs. C. Guy Smith, concert soloist, contralto soloist choirs of Court Street Methodist Episcopal Church and Temple Beth Or; C. Guy Smith, tenor, director and solo tenor choirs of Court Street Methodist Episcopal Church and Temple Beth Or, director Treble Clef Club.

SYRACUSE CLUB CONCERTS

Programs of Much Interest Given—
Spring Festival Definitely Assured

SYRACUSE, N. Y., Nov. 12.—A concert arranged by Mrs. William J. Lewis was given Thursday evening at the Baptist Church for the benefit of the National Federation of Women's Clubs. The program was performed by Charles Courboin, organist of the church, whose playing is always enthusiastically received; Frank Ormsby, tenor, who sang artistically; Florence G. Hartman, soprano, who sang Bruch's "Ave Maria" with purity of tone, and Edgar Schofield of New York, who sang here for the first time and made a decided impression.

The program of the Salon Musical Club, arranged by Mrs. Dean Dudley and given at the Baptist Church, was unique. The compositions presented were by César Franck. Mrs. Harry Vibbard gave a talk on his life and works. The program presented was: Organ, Largo, First Chorale; Stassoto from Pastorale; Third Chorale, organ symphony, Charles Courboin; songs, "The Procession," "Marriage des Roses," Nocturne, Laura Van Kuran.

It is definitely announced that the Music Festival for next spring is assured, as one hundred guarantors have generously supported it. The Philadelphia Orchestra has been engaged and the choral work will be "Samson and Delilah." L. V. K.

Nana Genovese Prefaces Concert by
Singing for Invalids

When Adele Krueger and Nana Genovese were on their New England concert tour, after they had met with an automobile accident, Mme. Krueger was too ill to appear at the Plymouth (Mass.) concert, so Mme. Genovese gave the entire program. Besides her songs, she

sang about six operatic arias and was greeted by a very enthusiastic audience. Her English singing was especially commended. Before she went to the concert she was asked to an invalids' home to sing for some poor people, who were not able to attend the concert. There she gave old English ballads, among them "The Last Rose of Summer" and the two popular songs, "A Perfect Day" and the "Rosary."

CONCERT BY SYMPHONY TRIO

Members of Damrosch Orchestra in a
Mount Vernon Appearance

The New York Symphony Trio, made up of members of the New York Symphony Orchestra, gave an interesting program on Nov. 5 at Mount Vernon, N. Y. The trio is made up of Andrew F. Stirn, violin; Joseph Erhardt, piano, and George Barchfeld, cello, and was ably assisted on this occasion by Ethel Kinnaman, contralto. The trio makes an excellent ensemble and was heard to excellent advantage in "Morning," "Ase's Death" and "Anitra's Dance" from Grieg's "Peer Gynt" Suite; the second movement of Haydn's Symphony in D and the finale from Mozart's E Flat Symphony. Each member of the trio proved himself a capable soloist, giving several groups.

Miss Kinnaman is the possessor of a voice of great range and power and delighted her hearers with two groups of songs. The concert was under the personal direction of Albert M. Mansfield, under whose management the trio is now being booked for an extensive tour.

Harold Land has added to his repertoire two new songs by Robert Huntington Terry, entitled "A Miserere" and "At End." They were composed expressly for the baritone and are dedicated to him.



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WORTHY AMERICAN WORK GIVEN BANGOR HEARING

Edwin L. Turnbull's Stirring Processional March Placed on Local Symphony Program

BANGOR, ME., Nov. 11.—The Bangor Symphony Orchestra, Horace M. Pullen, conductor, gave its opening Young People's Symphony Concert in the City Hall yesterday afternoon. Practically every seat in the auditorium was occupied. The program, while not heavy, was well balanced and easily understood by all. The orchestra, composed of seventy-five pieces, was at its best in Haydn's "Symphonie Militaire," especially in the second movement, in which all the quaint simplicity of Haydn was well brought out in strong contrast and the "Rienzi" Overture (Wagner), played for the first time by the orchestra at these concerts on this occasion. It also did some fine work in Bartholdy's beautiful "Strophe," for string orchestra, and in the sparkling ballet music from Gounod's "Reine de Saba."

At the head of his program, Mr. Pullen placed an American composition, a stirring Processional March by Edwin L. Turnbull of Baltimore, and a work worthy of recognition by other orchestras. The composition is built along classic lines, its opening bars resembling the old choral style, and it possesses majesty and beauty.

Stricter rules are to be enforced this season. The concerts begin promptly at 4.30 and "patrons arriving late will be seated only during intermission. That the enjoyment of the music may be complete, patrons are requested to refrain from leaving the hall during the last number, from putting on wraps and hats till the program is finished and from bringing children under four years of age to the concerts." J. L. B.

DAMROSCH AT HARRISBURG

Elman Heard with Orchestra at Capital of Pennsylvania

HARRISBURG, PA., Nov. 13.—Music lovers of Harrisburg were given a treat last Thursday evening when the New York Symphony Orchestra, Walter Damrosch, conductor, appeared in a concert in the Chestnut Street Auditorium. Large delegations from nearby cities also attended the concert. The program was opened with Beethoven's Symphony No. 5. The playing of Mischa Elman, the Russian violinist, at once made him the attraction of the audience. His first number of the pro-

KASNER QUARTET HAS ALTERED PERSONNEL



The Kasner String Quartet of New York

AMONG New York's newer chamber music organizations the Kasner String Quartet has won a position of prominence during the last two seasons. This year the personnel of the quartet has undergone a change, the former second violin, Arthur Judson, being obliged to resign his place in the quartet upon his going to Philadelphia to become man-

ager of the Philadelphia Orchestra. Mr. Judson's place has been taken by Josef Strissof, a gifted American violinist, while the occupant of the viola chair is now Otto K. Schill, one of the leading violinists and teachers of Newark. Jacques Kasner is the first violinist and Russell B. Kingman the cellist. The quartet is under the direction of Walter Anderson, the New York manager.

David Fleming, secretary, Harry M. Bretz, assistant secretary, Mary A. Turner, treasurer, Ross H. Swope, librarian, William H. Kautz, superintendent of concert arrangements, C. W. E. Yoder.

Henry H. Kelker was elected chairman of the board of governors, a new organization.

CHADWICK ORCHESTRA HEARD

New England Conservatory Forces Do Fine Work in First Concert

BOSTON, Nov. 13.—The orchestra of the New England Conservatory of Music, George W. Chadwick, conductor, played its first concert of this season last evening in Jordan Hall, assisted by two advanced students, Howard Goding, pianist, and Bula Ray Shull, contralto. The orchestral numbers consisted of Haydn's Symphony No. 13, in G Major; three pieces for string orchestra by Bach and two Hungarian dances of Brahms.

Mr. Goding played the MacDowell Pianoforte Concerto No. 2 in a highly creditable manner. His performance was marked for its clean-cut and fluent technique, and his apparent keen musical insight to the work in hand. Mr. Goding was the winner of the grand pianoforte prize at the Conservatory last May. Both vocally and interpretively, Miss Shull gave a very satisfying performance of the "Samson et Dalila" aria, "Amour viens aider."

W. H. L.

Ernest Hutcheson to Play Three Concertos in New York Concert

Ernest Hutcheson, the Australian pianist, who has been chosen to appear instead of Moritz Rosenthal with the symphony concert orchestras of Philadelphia and Chicago, will be heard in New York at Aolian Hall on Dec. 4, when he will be assisted by the New York Symphony Orchestra, conducted by Walter Damrosch. He will play three concertos, those of MacDowell, Tchaikovsky and Liszt.

Everett E. Truette, John Hermann Loud and W. Lynnwood Farnam, Boston organists, were the soloists at the second recital of this season given by the New England Chapter of the American Guild of Organists in the Park Street Church, Boston, on Monday evening, Nov. 15.

DAMROSCH BEGINS HIS PHILADELPHIA CONCERTS

Casals Heard with New York Symphony —Choral Program and Recital by Sternberg School Pupils

PHILADELPHIA, Nov. 15.—The Symphony Society of New York, under the direction of Walter Damrosch, appearing under the local management of Helen Pulaski Innes, gave the first of its series of three concerts at the Academy of Music last Monday evening before a large audience. The concert was one of the best that the orchestra has given in this city, the program being of unusual interest because of the playing of the "Manfred" symphony of Tchaikovsky, the presentation of an orchestral novelty in J. A. Carpenter's "Perambulator" Suite, and the appearance as soloist of Pablo Casals, the cellist. The symphony was excellently played and the audience took kindly to the Carpenter composition. Mr. Casals repeated in an emphatic manner his success won here last season, playing in his noteworthy skillful manner and with sympathetic appeal the Lalo Concerto for violoncello and orchestra.

Two talented young artists, Catherine Gillett, pianist, and Helen Belt, violinist, pupils of the Sternberg School of Music, gave a recital in Presser Hall last Friday evening. Miss Gillett disclosed refinement of style and freedom of expression, coupled with a facile and reliable technique, and Miss Belt's numbers were performed in an artistic manner, with good quality of tone and noticeable technical security.

The Holland Choral Society, under the direction of Henry Lukens, gave its first concert of the season with pronounced success, in the chapel of Holland Memorial Presbyterian Church, Nov. 4, singing as its principal numbers "Carmena," by Wilson, and the Gloria from the Twelfth Mass of Mozart. The soloists were Zipporah Rosenberg, soprano, and Piotr Wizla, baritone. A. L. T.

CONCERT BY TROY CHORUS

Helen Jeffrey Aids Vocal Society Ably in Attractive Program

TROY, N. Y., Nov. 4.—The Troy Vocal Society gave the third concert of its forty-first season Wednesday night in Music Hall, and the work of the local artists won deserved applause. "The Sword of Ferrara," Bullard, and Woolcott's "Bell Brandon," were the best numbers of the society. The soloists were William C. Colburn, Ernest Ruether, Richard Reece, Joseph Delakoff, Fritz Beiermeister and Edmund D. Northrup, Helen Jeffrey, the Albany violinist, was an assisting artist, and her work in Lalo's Spanish Symphony showed her increasing power in interpretation and technique. The program was in charge of Conductor C. A. Stein and William L. Glover was the accompanist.

John H. Knox has been elected president of the Troy Vocal Society. Mr. Knox has been a member of the society forty-one years, and was one of the organizers. He has recently completed a service of fifty years in St. John's and St. Paul's choirs. W. A. H.

L. Ernest Walker, the pianist of St. Louis, was engaged as accompanist for Lambert Murphy, tenor, who appeared recently at Topeka, Kan.; Kansas City and Marshall, Mo.

Seventy-five cities have already closed contracts for recitals by Mischa Elman this season.

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HOW TO TAKE A PIANO LESSON

A Study in Various Types of Pupils—The Sort that Hampers Both Self and Teacher Encountered in Numerous Guises—The Best Method of Co-operation

By HOWARD WELLS

[An Excerpt from Mr. Wells's Book, "Ear, Brain and Fingers," Published by Lyon & Healy, Chicago]

VARIOUS books have been written to help teachers and pupils deal with the best ways of giving lessons and offering useful hints regarding practising, but none gives any advice to the pupil as to the way he should take a lesson.

One requisite at a lesson is undoubtedly concentrated attention. The absent-minded, dreamy pupil, who only half hears what the teacher is saying and lets the hints and corrections go in at one ear and out at the other, is well-known in every studio.

If the teacher questions such a pupil regarding his understanding of some explanation that he has been making to him, he finds either that no impression has been made on the pupil's mind or that the idea conveyed was so vague and confused as to be worthless.

Mental alertness, and the desire both to understand and retain an explanation, must be as strong in the pupil as the determination on the part of the teacher to make his explanation adequate.

The pupil should be certain at the end of each lesson that he has a definite idea of the weak points and mistakes that were mentioned to him, as well as an understanding of the best way to correct them. He should have the determination to arrange his daily practice program in such a way that a certain amount of time is devoted every day to the correcting of these mistakes, and the building up of his weak points. In this way the teacher will not be obliged to make the same criticism in several lessons.

There can be no vagueness in the understanding or plan of work if there is to be anything definite in the results achieved.

Introducing Extraneous Matters

The pupil who shows a determination to concentrate his mind entirely on the lesson while he is taking it is in the minority. The introduction of outside matters for discussion and conversation is by no means unusual, and when a pupil changes teachers, it is generally the case that he devotes much of the time of his first lessons with the new teacher to narrating how his former teacher wanted this or that done.

On the other hand, some pupils are so fearful of the lesson time being wasted that they look upon an explanation as an interruption. Their idea of a lesson is to keep the piano "going" all the time. The natural result of this attitude on the part of the pupil is that the teacher feels he must limit himself only to what actually must be said, and what he has to offer the pupil cannot be given freely and spontaneously.

Of equal importance with the concentrated attention at the lesson is the teachable spirit of the pupil. A teachable spirit is not easy to define. It might be said to be a willingness on the part of the pupil to accept what the teacher has to give him. No good teacher wishes to have a pupil follow him blindly, without using his own intelligence. No broad-minded teacher desires to impress a pupil with the idea that his is the only method, but, when the mentality of the pupil is being used to argue with the teacher, then much of the lesson time must be devoted to convincing and persuading the pupil, instead of giving him the instruction which he is supposed to be seeking.

Such pupils are generally unconscious of this spirit, as it is an inherent characteristic, but naturally there can be no co-operation between the teacher and pupil in such a case.

"Advanced Pupils" and "Coaching"

There is a class of so-called "advanced pupils" who like to go from teacher to

teacher "getting ideas," as they express it. They almost invariably speak of their studying as "coaching," and generally desire to plan their own work.

Lessons in such instances are always a farce. No teacher can do anything worth while for a pupil of this type. The higher the ideals of the teacher, the more difficult does he find it to sympathize with the viewpoint of such a pupil.

In direct contrast is the pupil who is over-zealous in his desire to follow his teacher, and so distrustful of himself that he will not venture to do anything without the minutest directions. This overdoing of docility hampers both pupil and teacher. Such a pupil will always play like a "careful student," and, no matter what his age may be, will be spoken of as a "young pianist."

Then there is the "discouraged one," who must always be braced up. His motto is: "I can never learn to do that." With a pupil of this temperament the teacher has to spend a great deal of the lesson time in the cheering-up process. This pupil is a heavy burden even for the most hopeful teacher to carry.

Each studio has a "sensitive plant," a pupil who must be criticized very carefully. He often announces, "You are the teacher, I am your pupil. You need not be afraid to tell me exactly what you think; that is what I come to your studio for." But, alas, for the teacher who takes him at his word! This pupil is the very one who is not willing to stand anything but the most guarded criticism.

The "silent pupil" is another type. His attitude acts as a damper on a teacher's zeal. When the teacher seeks for some indication of being understood by a pupil of this character, he is met by the most discouraging unresponsiveness. Just as a pupil must be encouraged in order to keep up his interest, so must a teacher meet with some encouragement in order to be able to put forth his best efforts.

The artist before an audience is not more sensitive to its attitude toward himself than the teacher with his pupils. It is only when he feels that they are "with him," understanding and sympathizing with his efforts, that he can give them his very best work.

Josephine Gilmer and Sorrentino in Concert in Spartanburg

SPARTANBURG, S. C., Nov. 9.—A good audience greeted Josephine Gilmer and Umberto Sorrentino here last evening. Miss Gilmer pleased her audience, the "Jewel Song" from "Faust" and Johnson's "Since You Went Away" probably being her most popular numbers, as well as those best suited to her style. She gave several encores. Mr. Sorrentino is an earnest artist and his voice was at its best in selections in his native tongue, his most liked numbers being "Vesti la Giubba" from "Pagliacci" and "La donna è mobile" from "Rigoletto." He also sang an encore. Frank Braun won his share of the laurels in his excellent accompanying and also in two piano numbers which were artistically given.

J. R. D. J.

Rochester Receives Visit From New York Symphony Orchestra

ROCHESTER, N. Y., Nov. 14.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert at Convention Hall on Saturday evening to a large and very enthusiastic audience. Mischa Elman, the soloist, enthralled his hearers in the Lalo Violin Concerto. The program was an unusual one for a symphony concert, and, if an experiment, not an improvement over the usual arrangement. Tschaikowsky's "Manfred" Symphony was the first number, a vivid portrayal of tragic woe that might be an adequate picture of Europe's present

desolation. It was splendidly done by Mr. Damrosch and his men. Then came the concerto, which drew great applause from the audience, and three folksongs by Grainger which were very favorably received, the program closing with two violin solos by Mr. Elman. More than half the orchestra left before these violin solos, which gave the stage a queer appearance and left one feeling that the concert was not finished. The New York Orchestra will pay Rochester a second visit later in the season and the occasion will be eagerly looked forward to.

M. E. W.

Damrosch Orchestra and Elman in Scranton Concert

SCRANTON, PA., Nov. 13.—The audience for Walter Damrosch and the New York Symphony Orchestra overflowed onto the platform in Town Hall last night. Much credit is due to the young manager, Chauncy Hand, who has planned a number of fine musical events for the city. The symphony, Tschaikowsky's "Manfred," came as the opening number. This composition was marvelously well played. Mischa Elman, the soloist, played the Lalo Concerto with wonderful sweetness and charm, and added an encore. Not the least satisfying part of the program was the orchestra's performance of the Grainger numbers—three British folk songs and dances.

W. R. H.

First Concert of Chamber Music Society

The New York Chamber Music Society of piano, wind and string instruments, of which Carolyn Beebe, pianist, and Gustave Langenus, 'cellist, are directors, will give three Aeolian Hall programs during this season. The first will be given on Dec. 17, when Mozart's Quintet in E Flat Major, the Brahms Quintet in B Minor, Op. 115, and Wolf-Ferrari's Kammer-symphonie in B Flat Major, Op. 8, will be presented. The other dates are Feb. 3 and March 9.

Hilda Beyer Wins Praise from Society of Colonial Dames

Hilda Beyer, interpretative dancer, recently appeared in an interesting program before the Society of Colonial Dames, at Brooklyn, N. Y., and made a decided impression with her graceful dancing and dramatic power. Miss Beyer was on tour last winter with Ruth St. Denis and was the only other member of the company to do solo dancing. Miss Beyer will appear a number of times this season in New York City and vicinity.

Kreisler Opens Ithaca Concert Series

ITHACA, N. Y., Nov. 17.—The first of the Pre-Festival series of concerts given by the Music Department of Cornell University, under the direction of Dr. Hollis

Dann, was given last night in Bailey Hall by Fritz Kreisler, the famous violinist and composer. The vast auditorium was packed to the doors and many disappointed persons were turned away for lack of space. The program was so well chosen that it would be difficult to conceive of one better calculated to please the class of music-lovers assembled last evening. The first part was of a purely classical nature, while the remainder was of a lighter trend. So much was Mr. Kreisler at home in both styles of music that the lover of either or both was entirely satisfied. In fact, the immense audience sat almost spellbound throughout the entire program.

N. G. B.

Negro Folk Songs by Fisk Jubilee Singers Impress Louisville Audience

LOUISVILLE, Nov. 13.—The Fisk University Singers gave a program of negro folk songs on Thursday evening, in the assembly room of the Y. M. C. A. to an audience that was deeply appreciative. These negro singers offer a style of music absolutely unique and of remarkable charm. Not only is their performance notable for beauty of tone and sympathetic presentation, but for the songs themselves—the old negro folk and jubilee songs, which cannot be interpreted by any singers in the world save the negroes themselves. The group of singers heard here is made up of a male quartet, a contralto and a pianist. Their songs included "Swing Low Sweet Chariot," "Steal Away to Jesus," "Couldn't Hear Nobody Pray," "Shoutin' All Over God's Heaven," "Who'll Be a Witness" and a beautiful lullaby by John W. Work, first tenor. Two recitations of poems by Paul Lawrence Dunbar were given with much feeling by J. A. Myers, second tenor, and two piano solos were played by Johnella Frazier in a manner that betokened gift and training.

H. P.

Albany Organist Plays His New Work Dedicated to Leo Schulz

ALBANY, N. Y., Nov. 14.—Austin Springer gave the second of a series of organ recitals at the State Street Presbyterian Church on Sunday night, when he played his new composition, "Chanson d'Amour," which is dedicated to and played by Leo Schulz, 'cellist. Mr. Springer also played Elgar's "Pomp and Circumstance." Roy H. Palmer, baritone, sang the recitative and aria from Haydn's "Creation."

W. A. H.

Kind Words from California

To the Editor of MUSICAL AMERICA:

Inclose money order for another year's subscription to your valuable paper. All success to the paper and its editor!

Yours, in sincerest admiration,
LOIS WALL.
South Pasadena, Cal., Nov. 11, 1915.

PADEREWSKI'S PHOTOGRAPH

SIGNED BY HIMSELF

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MARGUERITE DUNLAP RETURNS FROM TOUR OF SOUTH AND WEST



Marguerite Dunlap, Contralto, from a Snapshot Made in the West Recently

FOLLOWING an extended concert tour through the West and South, Marguerite Dunlap, the contralto, has returned to New York to fill three engagements in this city and to appear in Newark.

"Things seemed to happen all the time on my tour," related Miss Dunlap to a MUSICAL AMERICA representative the other day. "On one occasion, just before I was to sing at Baker University, in Baldwin, Kan., my trunks and those of my accompanist, Emelie Goetze, went astray. That meant no gowns and no music. We appeared in our traveling costumes, and Miss Goetze, who had been playing for me only two weeks, went through my whole program of twenty songs with me from memory."

Miss Dunlap sang before a "capacity house" at Southwestern University in Georgetown, Tex., and at San Antonio she won the immediate favor of a large audience at the Lady of the Lake Convention. Incidentally, she had the distinction of giving the first concert ever conducted under the auspices of the MacDowell Club in Hillsboro, Tex. Another engagement which won a host of new admirers for this charming and gifted artist was the recital she gave in Washington, Kan.

At Wichita she appeared as soloist with the Wichita Symphony Orchestra, of which Theodore Lindborg is conductor.

On Dec. 18 Miss Dunlap will be the soloist at the Banks' Glee Club concert in Carnegie Hall, New York, to be directed by the veteran and popular conductor, H. R. Humphries.

Memorable Recital by Bauer and Casals in Grand Rapids, Mich.

GRAND RAPIDS, MICH., Nov. 9.—Two pre-eminent artists, Harold Bauer, pianist, and Pablo Casals, 'cellist, opened the Grand Rapids Orchestral Association's concert course on Nov. 3, at the High School Auditorium. Seldom have Grand Rapids audiences been so deeply moved. Mr. Bauer was greeted with a veritable storm of applause, a rare happening among local events. Mr. Casals is the greatest 'cellist Grand Rapids has ever heard. His wonderful art, with its faultless beauty of tone and flexible

bowing, was a revelation. Local music-lovers will long regard this concert as a memorable event. E. H.

TOPEKA CHILDREN IN CHORUS

Sing at Teachers' Conclave with Tilly Koenen—Lambert Murphy Heard

TOPEKA, KAN., Nov. 15.—The musical feature in Topeka last week was the chorus of 1000 grade school children who furnished the entertainment given by the Topeka Commercial Club to the 6000 Kansas teachers who held their annual convention here. The chorus was organized by and is under the direction of Mildred Hazelrigg, supervisor of music in the grade schools of Topeka. The concert was given in two sections, in each of which 500 children took part. It was presented in the auditorium before an audience of over 4000 persons. Dean Horace Whitehouse, city organist, played the pipe organ. Tilly Koenen, contralto, sang the solo numbers of the program. Besides the songs, the children gave a number of folk dances.

Lambert Murphy, tenor, brought here under the auspices of Myrtle Radcliff, who is managing the Radcliff Concert Series, won decided favor in his concert at the Grand Opera House on Monday evening. His program was divided into four parts, Italian, French, German and English compositions. The English songs were the most popular and the best liked were "When the Roses Bloom," "Coolan Dhu," and "I Hear a Thrush at Eve." L. Ernest Walker was Mr. Murphy's accompanist. The house was well filled for the recital. R. Y.

LAMBERT MURPHY'S TOUR

Many Noted Organizations Engage Young American Tenor

Last week, Lambert Murphy, the gifted young tenor, sang in Topeka, Kansas City and Marshall, Mo. The New York Oratorio Society has engaged him for two performances in December. Other engagements during the season already closed for Mr. Murphy include recitals in Portland, Me. (in the Municipal Concert Series), Attleboro, Mass.; Norfolk, Va.; Des Moines, Iowa; Galesburg, Ill.; Boston, Mass.; Easton, Pa.; Toronto, Canada, and several New York City appearances.

The gifted American tenor will also fill the important rôle of tenor soloist at the three performances of Gustav Mahler's gigantic Eighth Symphony, which is to be heard in Philadelphia early in March. He likewise will sing at the Cincinnati Music Festival.

Lambert Murphy Charms Audience in Marshall, Mo.

MARSHALL, MO., Nov. 13.—Lambert Murphy, the tenor, formerly of the Metropolitan Opera, obtained a notable success on his first appearance in Marshall. He came to us with a fine reputation, but his performance exceeded even the fondest expectations. After his beautiful singing of Horsman's "Bird of the Wilderness," his concluding number, his audience called repeatedly for more, and Mr. Murphy responded with the "Celeste Aida" aria. In his Italian, German and French songs, as well as those in English, Mr. Murphy's tone, enunciation and manner of interpretation called for nothing but high praise. There will always be a pleasant recollection of his visit to this city, and the sincere hope that he may return.

This is the first year in which Marshall will have the privilege of hearing artists of the first rank. Besides Mr. Murphy, we are to have Evan Williams in December and Miss Hinkle in January.

ARTHUR NEWSTEAD'S TRIBUTE to the Stieff Piano

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Chas. H. Stieff
Baltimore, Md.

October 11, 1915

Dear Sir:

There are many pianists, as also are there many Pianos; and just as the truly great pianists may be counted upon the fingers of one hand, so may likewise be counted the great piano manufacturers. On account of the wonderful beauty of tone combined with a sensibility of touch that responds to all the demands of the player's imagination, I consider the Stieff Piano entitled to be ranked as one of the few really great masterpieces of the Piano manufacturers art.

Arthur Newstead

VERA CURTIS WINS ACCLAIM

Soprano Delights Her Admirers by Fine Singing in Bridgeport

BRIDGEPORT, CONN., Nov. 9.—The song recital given by Vera Curtis, soprano, of the Metropolitan Opera Company, last evening, proved to be an unusual musical treat for the music-lovers of this city. Miss Curtis is a great favorite here and a large assemblage of admirers of the singer applauded her to the echo. Miss Curtis distinguished herself by her superb delivery of an aria and recitative from "Don Giovanni," sung with fine taste and commendable vocal proficiency. No less artistic and impressive was Rimsky-Korsakow's "Song of India," which the soprano sang with the utmost loveliness of tone and consummate refinement of execution. Willis Alling proved a most efficient accompanist. A. T.

Stokowski Introduces Schönberg's "Kammer-Symphonie" in New York

Repeating a performance which had been given in Philadelphia, and which was reviewed in MUSICAL AMERICA, the Philadelphia Orchestra, with Leopold Stokowski conducting, gave Arnold Schönberg's "Kammer-Symphonie" its New York première on Nov. 14 at the Ritz-Carlton Hotel, under the auspices of the Society of the Friends of Music. The overture to Jean Jacques Rousseau's opera, "Le Devin du Village," and three dance movements from Grétry's opera, "Céphale et Procris," were also played.

New Singer for Oratorio Society's "Messiah"

M. H. Hanson has contracted with the New York Oratorio Society for the first appearance of Vivian Gosnell, the English baritone at the society's annual "Messiah." Mr. Gosnell will sing the baritone part at both performances. This will be his American début as he has postponed his recital at Aeolian Hall, booked for the end of November.

MME. BRIDEWELL AIDS POLES

Contralto to Give Five Recitals for Polish Relief Fund

Mme. Carrie Bridewell, the distinguished contralto, will appear in four song recitals shortly for the benefit of the Polish Relief Fund, of which Mme. Sembrich is the president.

The first recital will be given in Cooper Union, New York, on Thursday evening, Dec. 2, when Mme. Bridewell will have the assistance of a noted instrumentalist. On Dec. 7 she will be heard in Washington, D. C., at the National Theater, and on Dec. 9 in the Little Theater at Philadelphia. All of these recitals will be given under the auspices of the American Polish Relief Committee, as will also a Boston recital by Mme. Bridewell in January.

Mme. Bridewell's annual New York song recital will be given at Aeolian Hall on Tuesday afternoon, Dec. 14, with Romayne Simmons at the piano.

Best Contribution in the World

To the Editor of MUSICAL AMERICA:

Permit me to tell you how much we enjoy your paper in its weekly visits to our home. And it is no wonder, for one of my daughters teaches vocal music in the Technical High School, and another daughter is also a teacher, and both the mother and myself are music-lovers. You make "the best contribution in the world to musical literature!"

Sincerely and respectfully,

ALFRED KUMMER.
Oakland, Cal., Oct. 28, 1915.

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INTERLUDES

By CLEMENT ANTROBUS HARRIS
of Crieff, Scotland

ASSOCIATE ROYAL COLLEGE OF ORGANISTS—ASSOCIATE IN
MUSIC OF TRINITY COLLEGE, LONDON

LOUVAIN and Mons, of which we have heard so much lately, are not without a musical interest. It was in a village near Louvain that the van Beethoven family lived previously to 1650, when they removed to Antwerp, whence in 1737 they migrated to Bonn, where the great composer was born. It was at Mons that Palestrina's great contemporary, Orlando di Lassus, was born, and, as mentioned in a previous paper, from St. Stephen's Church in that city that he was three times kidnapped; and it was in Louvain that several of his works were published.

Mention of Antwerp recalls many musical memories. Among them, that the famous English sixteenth and seventeenth century organist, Dr. John Bull, one of the greatest keyboard executants of his day, gave up his post as organist of Hereford Cathedral to accept that of Antwerp Cathedral. This exchange he made in 1617, and close on three hundred years elapsed before another English cathedral "chief musician" relinquished his appointment to take one overseas. And it is worthy of note that, when the three centuries had elapsed, three cathedral organists should leave the Old World within a few years of each other; and all go to the New World, and none of them (I believe) to cathedrals; and that these three should include the organists of the metropolitan churches of the two English Ecclesiastical Provinces, or archbishoprics, Dr. Perrin having left Canterbury Cathedral, and Tertius Noble, York Minster, while Dr. Madeley Richardson left a cathedral, that of Southark, in the national metropolis, London.

Some one has said that every constituent phrase of a melody is really old, and that an air can only be original in the same way that a kaleidoscopic pattern can—that is, in being a new arrangement of old material. Without arguing the point, the theory has a certain attraction to a patriotic Briton with a sense of poetic fitness about him. For it enables him to say that the foundation of John Bull's national anthem tune was laid by no less suitable a personage than John Bull himself. The famous Elizabethan organist composed an air four bars or so of which are practically identical with a part of the air of "God Save the King," except that they are in the minor mode. And the transition from minor to major is so easy and natural, that it is impossible not to believe that if Henry Carey ever heard this phrase, which, however, is very doubtful, it suggested a corresponding part of the complete tune usually attributed to him. Of course, there was no special



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appropriateness of name at the time John Bull composed his tune. First, because it was an instrumental, not a vocal piece (at least there are no words in the original manuscript), and it was never used for patriotic words till Carey adapted it—assuming his indebtedness thereto—to verses of his own in 1745. And also because the bluff old farmer whose physiognomy all the world is familiar with as typical of Great Britain, owes his being to a character in Arbuthnot's ludicrous "History of John Bull," a work often erroneously, but very naturally, attributed to Dean Swift, and which did not appear till 1712—nearly a century after Dr. John Bull's death at Antwerp, in 1628.

Of the musical associations of Antwerp one might write columns. It is a dangerous subject for anyone with a fondness for musical antiquities to enter upon in a world where the supply of ink is limited. But what I had chiefly in mind was the famous firm of harpsichord makers, Ruckers. There are in the Castle Museum on the quay, as one might expect, a number of instruments of their manufacture. Of course, it is "Verboten" to touch them, as it is to smoke, or walk on the grass in the parks. But to a musician the temptation is irresistible, and when there three years ago I asked the Curator—in English—whether I might touch one. I doubt whether he knew what I said, but he nodded.

Have you noticed that there are two distinct kinds of nod, and that they have precisely opposite meanings? The perpendicular nod, in which the nose moves up and down, means "Yes," and the horizontal nod, in which it moves side-ways, to left and right, means "No." Now I do not know for certain that this interpretation holds good outside my own native land. But it suited my purpose to assume that it does. And the custodian's oscillation having been on the perpendicular plane, I placed my fingers on keys older by centuries than any they had ever before touched! The result was a lesson in the supreme importance of genius and the comparatively negligible character of the mechanical means through which it expresses itself. The tone was the merest tinkle—little better than that of a toy piano of to-day. And yet it was on and for such instruments as these that those wonderful sixteenth century clavier works were composed which were the foundation of the modern instrumental school!

The sons of Jubal are well represented at the front. A graduate in music, now in the trenches and rapidly becoming as expert in wielding bombs as he formerly was in wielding the baton, was a few weeks ago at Rouen Cathedral. He wrote me that the vestments were magnificent; far more gorgeous than he had seen in England, but that the organ playing was not anything like equal to that common in our English cathedrals. I hear the same report from other sources. In replying I asked him whether he had remembered during the service that in 1418 our Henry V had taken his choir over there to sing the Easter music, and probably among them good old John Dunstable, who was not only the greatest composer of his day, but, it has been said, in some respects the greatest composer who ever lived.

A few weeks ago a school music-master of classical proclivities asked a boy at the first lesson of the term what he had given him to learn during the holidays. "Please, sir, the 'Merry Widow.'" "No, no!" protested the pedagogue, "I never give such stuff as that." "Please, sir, it was that." "It can't have been; I never gave it to a pupil yet. And, anyway, I shouldn't to you, for you couldn't play it." "Well, sir, I'm sure you did." "Nonsense; besides which, if I had, you would have a copy." "Yes, sir, I have." "Then somebody else has given it to you." "No, sir, you did." "Gammon, boy, you're dreaming; where is the copy?" "That's it, in my portfolio." This sounded interesting. The musical dominion's curiosity was aroused, and he examined all the pieces in the boy's ré-

pertoire. Then he exclaimed, with an air of magisterial dignity and triumph, "I knew I never gave you such music as that; it isn't here." With an equal triumph the boy retorted, "It is, sir; that's it you've got in your hand; it's on page 2." The master opened the album he was holding and the mystery was solved—the piece on page 2 was Schumann's "Merry Peasant!"

Let me tell a new organ story. Not that it is really new. On the contrary, my reason for wanting to tell it is precisely because it is so old that if it does not find its way into print now I am afraid it will die with me and be lost forever. The story was told me many years ago by an old organist, who must have long ago joined the Choir Celestial. And he told it of a fellow craftsman of a previous generation. Now I am not wholly unacquainted with at least the more familiar musical anecdotes, yet in the thirty years or more since this little narrative first reached my ears I have never once heard it told, or seen it in print. So it is new in that sense. There isn't much in it—more of a sneeze than a laugh. But in these days when "wireless telegraphy has turned all the world into a whispering gallery" an anecdote that can keep itself out of print for nearly a century (for I heard it late in its career) is worth telling on that account if no other. So here it is, with a sigh that its privacy is gone forever.

An old organist, much addicted to certain social habits of the day, fell ill, and a young one came to take Sunday duty for him. All went well till the latter began to play the pedals, when, time after time, such a violent fit of sneezing overcame him that he was almost disabled from playing at all, and had to confine himself to the manuals. It transpired that the old man had been much more addicted to taking snuff than playing the pedals, and when these latter were used many years' accumulation of pungent powder was disturbed.

HADLEY HEARS OWN SONG SUNG BY McCORMACK

Composer Journeys to Worcester for
Tenor's Concert—Seats Placed
on Stage for Overflow

WORCESTER, MASS., Nov. 12.—John McCormack, the noted tenor, sang before an audience that filled Mechanics' Hall last night and was given an ovation which has seldom been equalled. So great was the crowd that extra chairs had to be placed on the stage. Aiding the tenor were Donald McBeath, violinist, and Edwin Schneider, accompanist.

Mr. McCormack's offerings included two Handel arias, a MacDowell number, a group of Irish folk songs and "The Old Refrain," arranged and dedicated to Mr. McCormack by Fritz Kreisler. This was repeated because of insistent recalls. Another appreciated number was "Mother Machree," which sent the house into a storm of applause.

Among those in the audience was Henry Hadley, former conductor of the San Francisco Symphony Orchestra, who, hearing that the tenor was to sing in Worcester, made the trip here. As a compliment to the visitor, Mr. McCormack sang "An Evening Song," written and dedicated to him by Mr. Hadley.

Donald McBeath and Edwin Schneider were contributing factors to the success of the concert. One can appreciate Mr. McCormack's joy in singing, supported by the art of a Schneider. R. W. P.

Hans Merx to Give Recital of War Songs

Hans Merx, the New York baritone, will be heard in recital at Carnegie Chamber Music Hall, New York City, on Dec. 13. His program will be made up entirely of war songs, words and music of which have been composed during the present European struggle. This recital will mark the first public presentation of these compositions.



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Other critics state that her style was the noblest and that her voice at its best spoke to the heart and largely contributed to make the opening night an historic one.

Press Comments:—

THERE IS RAVISHMENT IN HER OPULENT AND GOLDEN VOICE, as well as there is charm in the music with which she floods the scene.—(N. Y. TRIBUNE.)

MME. MATZENAUER VOCALLY WAS SUPERB. She sang the first act's printemps aria beautifully and made a great success with the familiar "Mon coeur s'ouvre à ta voix."—(N. Y. HERALD.)

The majestic woman, regally gowned, GAVE OUT A WEALTH OF RICH AND POWERFUL VOICE that shared the riots fairly, with the popular idol.—(N. Y. EVENING SUN.)

SHE WAS IN EXCELLENT VOICE, and in the early scenes more dramatically effective than the victim of her wiles. In fact, THE INDIVIDUAL HONORS OF THE EVENING WERE HERS.—(N. Y. GLOBE.)

THE MOST BEAUTIFUL VOICE HEARD UPON THE STAGE IN THIS PERFORMANCE WAS THAT OF MME. MATZENAUER, WHICH SEEMED AT ITS FINEST IN RICHNESS OF QUALITY AND DRAMATIC POTENCY. Her characterization was carried through with notable skill and had a properly dominating part in the scenes of the opera.—(N. Y. TIMES.)

To the audience the difficulties of getting in were forgotten with the appearance of the magnificent Margarete Matzenauer, as Dalila. With Caruso, SHE GAVE THE METROPOLITAN A PERFORMANCE THAT WILL NOT BE FORGOTTEN SOON. The triumphal end of the love song in the second act, was the signal for an outburst which swept from floor to upmost gallery.—(N. Y. PRESS.)

Mme. Margarete Matzenauer sang the music allotted to Dalila WITH A VELVETY RICHNESS THAT NO DALILA OF RECENT YEARS HAS ATTAINED.—(N. Y. EVENING TELEGRAM.)

MME. MATZENAUER WAS A VOCALLY ADMIRABLE DALILA. Rarely has she sung with finer effect than in the "Samson recherchant ma présence," at the beginning of the second act.—(N. Y. WORLD.)

She was most happy with the declamation in Act II, and HER DELIVERY OF "MON COEUR S'OUVRE A TA VOIX" DESERVED WARM APPLAUSE.—(N. Y. SUN.)

Rarely has Mme. Matzenauer sung with such a delicate and intuitive appreciation of musical values or with SUCH BEAUTY AND VARIETY OF TONE AND NOBILITY OF STYLE. Her phrasing, above all, was excellent.—(N. Y. AMERICAN.)

She held herself in restraint, shaded every phrase with intelligent variety, FILLED THE LOWER SPACES OF THIS MUSIC WITH MOLTEN SOMBRENESS OF COLOR, AND THE UPPER SPACES WITH SUNNY SUAVITY. Her singing of the well-worn second act air,

gave it renewed allure. Samson's complete subjugation was foregone.—(N. Y. EVENING JOURNAL.)

Her voice was at its best. She sang the "Printemps qui commence" in the first act, WITH OPULENT VOICE, and rose to splendid heights of eloquence in the famous air "Mon coeur s'ouvre à ta voix," which is the climax of the opera.—(N. Y. EVENING POST.)

THE LAURELS FOR A WELL DESIGNED AND POETICALLY EXECUTED PERFORMANCE MUST BE GRANTED TO MME. MATZENAUER. At the moment she opened her mouth there was another story to tell. THERE WAS A VOICE TO WHICH THE HEART COULD OPEN. I CONFESS THAT MINE DID. Her song to Samson "Je viens chercher la victoire," in its varied and shimmering beauties, SHE TREATED WITH ALL SKILL OF A PAST MISTRESS OF HER ART. The loveliness, the allurements, the seductiveness, the reverie, and the dream, were in the glorious utterance of the singer. WE CANNOT ASK MORE.—(MORNING TELEGRAPH.)

Mme. Matzenauer found in Dalila a rôle that SUITS HER RICH VOICE AND PERSONALITY, and she gave a plastic interpretation of the treacherous Philistine.—(BROOKLYN EAGLE.)

IT WAS MATZENAUER'S NIGHT, and the famous singer scored most effectively. HER FAMOUS GOLDEN TONES WERE AT THEIR BEST, and her rendition of the exacting role cannot be described in any other word than brilliant.—(N. Y. COMMERCIAL.)

MME. MATZENAUER'S REMARKABLE VOCAL RANGE ENABLED HER TO NEGOTIATE THE ALMOST-SOPRANO NOTES WITH THE SAME FULL, PURE QUALITY AS SHE DID THE DEEP CONTRALTO NOTES IN HER ARIAS. Not once was she guilty of forcing or striving for effect. She sang at all times with warmth of coloring and IMPECCABLE TONAL BEAUTY.—(N. Y. JOURNAL OF COMMERCE.)

Mme. Matzenauer's Dalila must be praised as a ripe and delicious delivery of A CONSUMMATE ARTIST. HER WARM AND SENSUALLY RINGING VOICE, full of timbre, contains sounds much alike to the deep, beautiful tones of an organ. HER VOICE RANG UP TO UNLIMITED HEIGHTS, resounding in manifold ranges. One could see the happiness of the great artist while she was swimming in tones of delightful and incomparable beauty.—(STAATS ZEITUNG.)

Mme. Matzenauer gave to Dalila all the desirable qualities. HER SWEET MEZZO SOPRANO VOICE WAS ADMIRABLY FITTED TO THE ROLE, and seldom has this artist delighted her spellbound audience as she did last night. Also her appearance and acting brought a great deal of charm to her Dalila.—(HEROLD ABEND-BLATT.)

MAY GIVE FREE SUNDAY CONCERTS IN PHILADELPHIA

Symphony Orchestra Series
Planned as Part of Movement
to Heighten Public Interest
in Good Music—Conductor
Stokowski Applauds the Idea—
Prominent Men Offer to Defray
Expenses, Inasmuch as Penn-
sylvania "Blue Laws" Prevent
Charging of Admission on the
Sabbath—Ministers Oppose

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Nov. 22, 1915.

WITH the recent successful opening of the series of free concerts which the Philadelphia Orchestra is giving in the public schools of the city for the enjoyment and musical advancement of the pupils, a still further movement, and one which might be regarded as even more important, is projected in the proposal to have the orchestra, with Leopold Stokowski as conductor, give a series of concerts on Sunday afternoons, free to the public. The announcement is made that a number of prominent men have offered to defray the expenses of these concerts.

There is no doubt that the general public is in favor of the proposition, and the way would be smooth were it not for the objection of some persons with religious scruples, who assert their belief that the Sunday concerts would be a moral detriment to the community. The old "blue laws" of Pennsylvania, it seems, prohibit the giving of Sunday entertainments of any kind, for which admission is charged. The proposed concerts could be given without legal interference, however, if the tickets are given away, as it is proposed that they shall be.

Leopold Stokowski, conductor of the orchestra, who has entered with much enthusiasm into the series of public school concerts, is also greatly interested in those proposed for Sunday afternoons, and has issued a statement, in which he says: "I have never been able to understand why Sunday concerts are considered wrong in Philadelphia. In New York, Chicago, Boston and, in fact, all the great cities of America, Sunday concerts are given. Everywhere in Europe, in France, Germany, Austria, Italy, Holland, England and most of the smaller countries, Sunday concerts are universal and of a high grade. Only the most inhuman and soulless person would deny that music is one of the most ennobling and elevating influences known to man. Why, therefore, should this ennobling influence be denied to the million and more people who live in Philadelphia? The crime is not in giving a Sunday concert, but the crime is in denying it to the people of this city who would benefit by it."

"Not only should Sunday concerts be given in Philadelphia, as they are everywhere else, but they should be at a popular price, so that everybody, no matter what his means, could attend. Not only should the price be low, but the music should be of the highest quality, and if the concerts can be arranged, I shall do everything in my power to see that the quality of the music is the highest possible. I feel so strongly the need of these Sunday concerts that if they can be started I am willing to give my services to the community for this purpose, notwithstanding the fact that the season of the Philadelphia Orchestra already is crowded with engagements."

It was given out in Philadelphia this week that united opposition to the plan to give free Sunday concerts had been made by Philadelphia clergymen of various denominations, but that the orchestra nevertheless intended to carry it out. The clergymen in a meeting of protest said that the concerts would act as a wedge for an open Sunday and the beginning of paid amusements on Sundays.

PHILADELPHIA, Nov. 23.—Arthur Judson, manager of the Philadelphia Orchestra, announces definitely that the orchestra will give three free Sunday afternoon concerts in the local Metropolitan Opera House, on Dec. 19, Jan. 23 and Feb. 6.

A. L. T.

GIVES SYMPHONY BY ALFVÉN ITS PREMIÈRE IN AMERICA

Conductor Stock Introduces Swedish Composer's Work in Chicago
Orchestra Program—A Score Containing Much Pleasing Melody
—A Week of Important Chamber Music Concerts—Louis
Kreidler and Marguerite Melville Among Recital-Givers

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Nov. 22, 1915.

HUGO ALFVÉN'S Third Symphony, produced for the first time in America, and Ernest Hutcheson's performance of the G Minor Saint-Saëns Piano Concerto were the features of last week's concerts of the Chicago Symphony Orchestra, given under the direction of Frederick Stock. The complete program follows:

Overture, "Karelia," Op. 10, Sibelius; Symphony No. 3, E Major, Alfven; Concerto for Pianoforte, No. 2, G Minor, Saint-Saëns; Concert-Overture, "Cockaigne," Op. 40, Elgar.

Alfvén, who stands among the first of the Swedish composers of the day, is a resourceful composer, and his Third Symphony is a brilliant work scored most effectively and full of melodic charm. Its four movements are founded on graceful and simple themes and are cleverly developed.

The composer gives no hard contrapuntal or harmonic problems to solve, every movement being clear in construction and of pleasing, rather than deep musical import. The first movement, an *allegro*, is the most interesting and shows most spontaneity of invention.

Mr. Hutcheson's playing of the Saint-Saëns Concerto was polished and highly musical, his refinement and fluent technique making of the performance a genuine treat. He made a splendid impression and was recalled a number of times. He was given excellent support in the orchestral accompaniment, under Mr. Stock, who also interpreted the symphony, the overture by Sibelius and the "Cockaigne" overture with the sincere musicianship characteristic of him.

Sunday's music was confined to a concert, the first of the season, by the Kneisel

String Quartet and a song recital by the eminent baritone, Louis Kreidler.

The Kneisels returned to the Illinois Theater with personnel unchanged, and, with the assistance of Carl Friedberg, pianist, gave a fine program before an audience wholly composed of music connoisseurs.

In the Haydn Quartet in D Major, Op. 20, No. 4, these players did some work of the most finished kind. It was the first time this quartet had been presented at these concerts.

The Chopin Sonata, which also had not been played at the Kneisel concerts heretofore, brought to notice in Willem Willeke, the cellist of the quartet, and Mr. Friedberg, two sympathetic musicians, whose playing blended excellently in this by no means striking work. Mr. Willeke obtained a rarely beautiful tone from his instrument, and Mr. Friedberg exhibited a supple wrist and a smooth technique. Both artists were recalled several times.

The Maurice Ravel Quartet in F Major, while showing dexterity and a myriad of tone colors, lacks in thematic strength, as do most of the ultra-modern French works, and, though effects of beauty are often found in the four movements, the piece as a whole is vague. The third movement has more coherence and consequence than the others. It was played with every artistic device by the four virtuosi.

Louis Kreidler's Recital

Louis Kreidler's program at the Fine Arts Theater began with the aria, "Eri Tu," from Verdi's "The Masked Ball," and this the recitalist sang with beautiful tone and fine dramatic effect. He was particularly well disposed and his voice sounded rich and clear. It is a most sympathetic and pliable organ and is used with admirable skill.

A group of German songs, including two by Schillings, were interesting. The Schillings songs, "Aus den Nibelungen" and "Juli-Nacht," are original and fit the texts aptly. In the same group were also two by Strauss and one by Hugo Wolf, all given with a German diction, which might serve as a model. There were also groups of French and English songs and arias, including Handel's "Hear Me, Ye Winds and Waves," an air from Delibes's "Lakmé," songs by Debussy and Massenet, and *lieder* by Brahms, Loewe and Grieg.

Chicago has in Mr. Kreidler (he has located here) a singer of the first rank, and his recital attracted a large audience of music-lovers who were generous in their applause.

Edgar Nelson served as accompanist in a most efficient manner.

At the Chamber Music Concert given Saturday afternoon at Fullerton Hall by the American Society of Musicians, under Ludwig Becker's direction, a number which found special favor was the Sonata, by Sjögren, for piano and violin in E Minor, of which two movements were played by Mr. Becker and Geneva Chacey, a student in Carolyn Willard's classes.

A Chamber Music Evening

The Litchfield-Hambourg Trio, Mrs. Lawrence Litchfield, pianist; Jan Hambourg, violinist, and Boris Hambourg, cellist, gave a concert at the Little Theater Sunday evening. Their program contained the Mozart Trio in C, Sonata in D, by Handel; four pieces for 'cello and the "Trio Elégiaque" by Rachmaninow.

Mme. Julia Claussen was the artist at the regular artists' recital, given under the auspices of the Amateur Musical Club, at the Blackstone Theater last

Monday afternoon. Her program was made up of many interesting songs and arias, and especially important were several Scandinavian songs, which had not been heard in Chicago before. Eleanor Scheib was the accompanist.

On Tuesday afternoon, at the Florentine Room of the Congress Hotel, the second concert of the present season given by the Chicago Artists' Association, was presented by Hugo Kortschak, violinist; Marie Sidenius Zendt, soprano, and Isaac Van Grove, accompanist.

At the Fine Arts Theater, Tuesday evening, Albert Borroff, the Chicago basso-cantante, gave a song recital in which he was assisted by Marie Bergeresen, pianist, and Gordon Campbell, accompanist. Mr. Borroff's program was made up of groups of infrequently heard numbers by Handel, Bach, Brahms and Schubert, and by an American group of interesting selections.

Interesting Flonzaley Program

The Flonzaley Quartet, which ranks among the foremost organizations of its kind in the world, was heard in a concert of highly interesting compositions at the Fine Arts Theater last Thursday afternoon. Alfred Pochon, the second violinist of the quartet, played a Prelude and Fugue from Bach's Suite in G Major, as a solo number, and the quartet was heard in the Haydn D Minor and Beethoven A Major Quartets, besides three pieces for quartet (in manuscript) by Stravinsky, which proved to be of the ultra-modern type of harmonic and thematic construction.

Mme. Marguerite Melville Liszniewska's recital at the Fine Arts Theater, Thursday evening, revealed to Chicago music-lovers a pianist of highly musical temperament and one adequately equipped technically. She played a long and difficult program, including the Organ Prelude and Fugue in D Major by Bach-d'Albert; the "Kinderszenen," by Schumann; numbers by Brahms and Chopin, a short piece by Debussy and two Polish folk songs, arranged by Friedman and Melcer, and a Theme and Variations by Brzezinski.

Grace Brune-Marcusson, the distinguished soprano, sang before the Irish Fellowship Club in the La Salle Hotel Saturday afternoon. She was also heard

in a program at the Lane Technical High School, under the direction of the Civic Music Association Sunday afternoon. Others on the program were Esther Muenstermann, contralto; Walter Diederich, tenor, and Hugh Anderson, bass. Katherine Reiplinger, pianist, furnished the accompaniments on both occasions. Mme. Marcusson announces that Miss Reiplinger will be her accompanist for her tour through the South, which begins early in January.

Evanston Club's Concert

The Evanston Musical Club presented at the Northwestern Gymnasium, last Thursday evening, under the direction of P. C. Lutkin, Handel's "Acis and Galatea" and S. Coleridge-Taylor's "Hiawatha's Wedding Feast," assisted by the Chicago Symphony Orchestra and May Peterson, soprano; John H. Campbell, tenor, and Gustav Holmquist, basso. Particular credit was given to Mr. Holmquist for his singing of the music allotted to him in the Handel work, in which he scored a great success. Miss Peterson made an excellent impression with the "Bell Song" from Delibes's "Lakmé," which separated the two choral numbers.

Mme. Rosa Olitzka's success Tuesday evening at the Medinah Temple, where she was heard in about a dozen songs, was pronounced. She was compelled to add a number of encores. Among her selections was one of Dr. J. Lewis Browne's compositions, which deserves a special word of praise. Her singing of Bizet's "Agnus Dei," with organ accompaniment, was also one of the features. Dr. Browne furnished the accompaniments.

Ethel Perlman opened the regular Saturday morning musicales of the Chicago Musical College last Saturday with a brilliant performance of the Prelude from Debussy's "Suite pour le Piano."

She is from the classes of Maurice Rosenfeld. The visiting artist was Mme. Hudson-Alexander, well known as one of the foremost sopranos of New York. She was heard in a group of miscellaneous songs by Handel, Brahms, Duparc, Debussy, Hanson and Marzials, and scored a great success. Her vocal attainments and style are highly artistic and authoritative.

MAURICE ROSENFELD.

What Is the Truth about the VIOLIN TONE of HEGEDÜS?

"His tone is warm and luscious, but not effeminate, as it is full of fire and passion."—London Standard.

"The glory of his playing is his gorgeous tone."—Sheffield Daily Telegraph.

"A beautiful singing tone."—Borse Zeitung, Berlin.

"A wonderfully far-reaching, healthily musical singing tone."—Hanover Courier.

New York Recital November 16th

"Much tone but little beauty."—N. Y. Sun.

"A beautiful tone."—N. Y. Tribune.

"His tone is thin and lacks resonance."—N. Y. Herald.

"A tone of sweetness and ingratiating quality."—N. Y. Times.

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DORA BECKER'S SUCCESSES

Talented Violinist Wins Warm Favor in Three Appearances

Dora Becker, the talented violinist, was heard in the opening concert of the season at Robert Treat Hall, Newark, N. J., on the evening of Nov. 12, when she played the "Faust Fantasie" by Gounod-Sarasate, "Meditation" from Massenet's "Thaïs" and "Tambourin" from "Piramo e Tisbe" by Hasse.

On the evening of Nov. 18 Miss Becker also appeared in Newark at the First Presbyterian Church, when she was heard in a recital of international music representing Sweden, Norway, Germany, Russia, Austria-Hungary, Italy, France, Spain and America. On both these occasions Miss Becker's work was up to its usual high standard and she was most enthusiastically received and compelled to give encores to satisfy the demands of the audiences.

Again, on Nov. 16, Miss Becker gave another recital at the Ninety-sixth Street Branch of the New York Public Library, when she was heard in music from the Seventeenth, Eighteenth, Nineteenth and Twentieth Centuries, all of which she played with much style, fine technique and excellent tonal effects. The composers represented on this program were Tartini, Bach, Hasse-Franko, Sacchini-Franko, Monsigny - Franko, Mozart, Spohr, Paganini, Smetana, Brahms-Joachim, Sarasate and Burleigh. In the two latter appearances Miss Becker was assisted at the piano by Henry M. Williamson, who supplied most artistic accompaniments.

"Aida" and "Otello" Given on Bowery at Thalia Theater

The fourth week of the Zuro opera season on the Bowery at the Thalia Theater.

Mrs. Rudolph Ganz

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ater, New York was opened on Nov. 22 with "Aida." The cast was as follows: Aida, Leda Errera; Amneris, Miss R. Campbell; Radames, Luigi Samolli; Amonasro, Giustino Zara; Ramfis, Vittorio Navarrini. Ignazio Castillo was the conductor.

On Nov. 18 the opera was "Otello," which had Giuseppe Mauro in the title rôle; Signor Dadone as Iago; P. di Biaso as Cassio and Jean Barondess as Desdemona. The performances were received with considerable enthusiasm by the audiences. "Faust" was the bill announced for Nov. 23, with "Ernani" on Nov. 24.

FIRST OPERA CONCERT

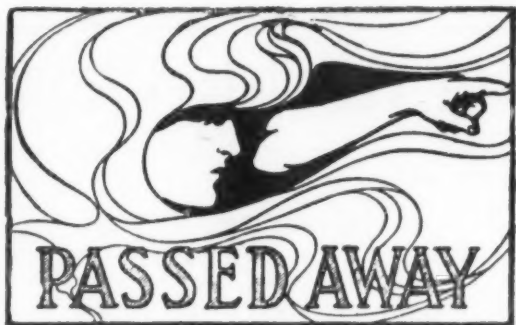
Elman, Althouse and Edith Mason in Program at Metropolitan

Mischa Elman was in his best form when he appeared this week at the Metropolitan Opera House in the first of the season's Sunday night concerts. The house could not have been more crowded on a Caruso night, and delight in the violinist's performance was expressed with fervor at every opportunity. Once again this autumn, Mr. Elman revealed how his art has grown in the interval between his appearances here two seasons ago and his tone has lost none of its luscious quality. He played the Wieniawski D Minor Concerto, a group of smaller numbers and numerous encores and still left his hearers clamorous for more.

Edith Mason, who had made her Metropolitan debut the preceding afternoon in "Rosekavalier," strengthened the agreeable impression then created by her singing of "Depuis le jour" from "Louise," Massenet's "Ouvre tes yeux bleus" and Rachmaninoff's "Spring." Her voice is appealing and her simplicity and straightforwardness of manner have their due and desirable effect.

Paul Althouse, the tenor, was the other soloist of the evening. His singing of the "Celeste Aida" was followed by a storm of applause that was a deserved tribute to a particularly fine performance. In Horsman's "Bird of the Wilderness" and MacDermid's "Sacrifice," he likewise pleased his hearers greatly. He yielded to a demand for encores.

Mr. Hageman led the orchestra in familiar Liszt and Massenet numbers and in Victor Herbert's stirring "Pan-Americana."



Mrs. Alvina F. Sinsheimer

Mrs. Alvina Friend Sinsheimer, for many years prominent in musical circles of New York, and distinguished as a pianist, died, Nov. 20, at her home, 65 West Eighty-third Street. She had been ill several months. Mrs. Sinsheimer was born in New York and obtained her musical education through Ferdinand von Inten and Rafael Joseffy in New York and Theodor Leschetizky, in Vienna. She made her debut in concert work with the Theodore Thomas Orchestra, and played with the Symphony Orchestra and the Kneisel Quartet. She had been active

in concert work and teaching until her illness became serious. Mrs. Sinsheimer is survived by her husband, Bernard Sinsheimer, the conductor of the Sinsheimer Quartet.

Wallace Lowe Crowdy

Wallace Lowe Crowdy, editor of the *Musical Standard* of London, and London correspondent of *MUSICAL AMERICA*, died suddenly in London on Oct. 25, at the age of fifty-three. His father, the late John Crowdy, had been one of the earliest editors of the *Musical Standard*. The following data concerning Mr. Crowdy appeared in the *Musical Standard*:

"Mr. Crowdy was formerly the editor of *The Artist* and was also associated with the *Pall Mall Gazette*, and wrote extensively upon music and art. In art matters he was considered an authority and a critic of keenest perception, and he had an unflinching eye for the beautiful. Music and art were alike dear to him; he always contended that the arts are complementary to one another, and that to know and love one of the arts was at once to become interested in the others.

"In his youth Mr. Crowdy was devoted to chamber music and it always delighted him; he was also very fond of church music and the art of bell-ringing. British music and its development he followed with unflagging zest, and always expressed the opinion that we had had too much German opera over here, and it was time someone revived the French light operas, or, better still, had a season of Gilbert and Sullivan works.

"The number of famous people he knew personally was enormous, and in a reminiscent mood he would astonish and charm with his skill as a raconteur."

Of the fine individual flavor of Mr. Crowdy's writings, which possessed a humor, originality of viewpoint and genuine literary quality all their own, *MUSICAL AMERICA* readers are well aware.

A son of Mr. Crowdy, in whose career the father took great pride, is a soldier with the British forces in France.

Christine Nielsen

SAN FRANCISCO, Nov. 17.—A cablegram from London to San Francisco recently announced the death of Christine Nielsen, the bright young light opera

singer. No details were given except that pneumonia was the cause of death, the illness having developed from a cold contracted during the singer's engagement in vaudeville. Miss Nielsen was a native of Oakland, Cal.

Mrs. S. Marie Reno

News reached New York, Nov. 13, of the death in Rome, Italy, on Oct. 29, of Mrs. S. Marie Reno, formerly of New York, and at one time prominent in musical affairs here. Death followed an operation for appendicitis. Mrs. Reno was born in Cologne and was sixty-nine years old. Mrs. Reno was an accomplished pianist, but never appeared on the professional stage. It is said that she was the first to suggest to Leopold Damrosch the formation of a New York choral society and that her suggestion took shape in what ultimately became the Oratorio Society. Mrs. Reno had been living in Rome for the last three years.

George Gemünder, Jr.

On Wednesday, Nov. 10, George Gemünder, Jr., passed away suddenly at his home in Astoria, Long Island, death being due to heart failure. He was fifty-eight years old, and a son of the late George Gemünder, who died in 1899, and who became famous as a maker of violins.

MUSICIANS' FELLOWSHIP SOCIETY

New York, Nov. 23, 1915.
Mr. John C. Freund,
505 Fifth Avenue,
New York City.

Dear Sir:—

The Musicians' Fellowship Society herewith extends a vote of thanks to you for your address before the society at its last meeting on Nov. 18. The rising of the members and the applause must have shown you the enthusiasm that your words inspired.

Yours very truly,
ALBERT M. MANSFIELD,
Secretary.

W. J. Henderson in the New York Sun:—"Miss Sovereign disclosed a voice of a type which is in these times very rare."

ALICE SOVEREIGN

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GAETANO Bavagnoli



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"Bavagnoli displayed vigor and authority without swamping the singers in an avalanche of tone."—*New York Tribune*, Nov. 20.

"Bavagnoli is a newcomer and he seemed to please the audience, which called him before the curtain repeatedly after the third act. He is a young man, enthusiastic in motion and mien, and he displayed a good deal of spirit, keeping the performance going at a lively tempo."—*New York Herald*, Nov. 20.

"He had a delicate hand in the treatment of tutti passages."—*New York Sun*, Nov. 20.

"Mr. Bavagnoli conducted with plenty of spirit, with routine and not without authority."—*New York Times*, Nov. 20.

"Mr. Bavagnoli showed himself competent and capable."—*New York Evening World*, Nov. 20.

"The individuality of Mr. Bavagnoli was asserted as soon as he had his orchestra well started. He conducts with a full sweep of the arms, very definite in its rhythm, and as bold as the strokes of an impressionistic painter. His pianissimo is a mere whisper, and he likes to bring it into striking contrast with his fortissimo."—*Evening Mail*, Nov. 20.

"Last night he showed brilliancy and great spirit, and his climaxes were rousing."—*New York Herald*, Nov. 21.

"Mr. Bavagnoli directed a forceful performance of 'Aida' and made equally as good an impression as on the previous evening."—*Translated New York Staats-Zeitung*, Nov. 21.

"Gaetano Bavagnoli conducted and the performance was one that moved with vigor and precision through the elaborate ensemble numbers."—*New York Times*, Nov. 21.

MME. OHRMAN WINS NEW YORK APPROVAL

Soprano Follows Her Western Success with Auspicious Debut in East

Those who braved the weather to go to Aeolian Hall on Friday afternoon of last week were amply rewarded by an agreeable surprise in the form of a song recital by Mme. Luella Chilson-Ohrman, the soprano of Chicago, who was making her first appearance in New York. From the moment of her entrance in a gown of shimmering silver and turquoise blue to sing Veracini's "Pastoral," she won her audience by a charming manner and a voice that grew in flexibility and sweetness as the afternoon advanced. She showed none of the traces of nervousness that usually attend first performances, and entered at once into her work with the confidence of an artist reappearing at a scene of former triumphs.

In the first group containing Veracini's "Pastoral," "Care Selve" from Handel's "Atalanta," and an aria from "Puritani," her voice was a bit cold and she had to resort to occasional forcing to reach the upper notes, but the florid passages seemed to give her voice greater flexibility and smoothness, so that it was in excellent form for the songs that followed. In the group of German songs Mme. Ohrman displayed fine dramatic instinct, especially in "Die Zigeunerin" of Hugo Wolf, and a lovely, bell-like tone in Max Reger's "Des Kindes Gebet" that was a noticeable feature of her singing throughout.

In a pleasing and delicate manner she performed the French numbers of Liszt, Pierné and Massenet, in all of which she was in very happy mood, and with a fire and abandon that thrilled her hearers she sang "Titania" of Peterson-Berger in the original language. In the English songs that completed the program, Cyril Scott's "Lullaby" and Arthur Rosenstein's "Pastoral" were most effective, although numbers of Carpenter, Brown and Salter pleased. In these Mme. Ohrman used a sweet, limpid quality of tone that never became monotonous, although it did not have great variety of color. She seemed to be at greatest ease in the lighter songs of the lyric and ballad type, where she could concentrate entirely upon conveying the mood that the composer intended, without having to cope with difficulties that made heavier demands upon her vocal resources.

It may be said, however, that her singing throughout was marked by depth of understanding and the greatest artistry. The enthusiastic reception accorded her was well-merited. Sidney Arno Dietch acquitted himself more than creditably, playing the accompaniments with unusual deftness and nice judgment.

H. B.

Other comments on Mme. Chilson-Ohrman's New York debut:

The singer showed she possessed a well-schooled voice, capable, from the mechanical standpoint, of producing the effects by which experienced singers make their points. More than merely this, however, her voice is good to hear from its intrinsic merits, a fine quality, pure and even through its entire range, flexible, and of an individual timbre. Mme. Chilson-Ohrman's style is delicate and responsive to the mood she is interpreting, tasteful and musicianly, and she has the gift of injecting personality into what she is doing.—*The Times*.

In quality her voice is beautiful, and if not large has some dramatic capabilities.—*The Herald*.

In a well-arranged program Mme. Ohrman disclosed a voice of great sweetness, flexibility and clarity.—*The Herald*.

Louise Edvina to Sing "Tosca" at Metropolitan

Owing to Lucrezia Bori's indisposition, "Tosca," with Mme. Louise Edvina of the Covent Garden and Chicago Opera Companies in the title rôle, will be sung at this Saturday matinée, Nov. 27, at the Metropolitan Opera House, instead of "Manon Lescaut." Mr. Caruso and Mr. Scotti will appear as *Mario* and *Scarpia* and Mr. Polacco will conduct.

Crowded Auditorium Applauds Kitty Cheatham in Brooklyn

Kitty Cheatham's great popularity was demonstrated anew Saturday afternoon when she appeared before an audience that packed the Academy of Music Auditorium, under the auspices of the Young People's Course.

Laughter and tears were inspired by the stories and songs which she presented with that inimitable charm and artistic perception that characterize

everything she does. The program was varied in its nature and appeal, including among other items, Loomis's "Little Lamb," Schumann's "Kinderwacht," Weckerlin's "Voici Noel," Moussorgsky's "Russian Lullaby," R. Huntington Woodman's "Violet" and a group of Mother Goose rhymes with music by Elizabeth Coolidge and Edmond Rickett. G. C. T.

Kitty Cheatham Sings for Large Philadelphia Audience

PHILADELPHIA, Nov. 23. — Kitty Cheatham appeared before a large audience in Witherspoon Hall last evening, under the auspices of the University Extension Society, and presented a delightful program of songs of several nations. Opening with Tchaikowsky's setting of the Russian legend, "Christ Once a Garden Made," Miss Cheatham next gave "Episodes from the Life of a Child," with music by Moussorgsky, Hans Hermann, Hugo Wolf and R. Huntington Woodman. She was espe-

cially charming in a group of historical nursery rhymes, set to music by Gottschalk, the program also including a number of familiar Mother Goose rhymes and negro melodies, which Miss Cheatham delivers inimitably.

A. L. T.

TINA LERNER WEDS AGAIN

(By Telegraph to MUSICAL AMERICA)

SAN FRANCISCO, CAL., Nov. 21.—Tina Lerner and Vladimir Shavitch were married here Friday afternoon, Miss Lerner having obtained her divorce from Louis J. Bachner of Berlin in Reno two days previously. At the Exposition to-day Miss Lerner appeared with orchestra. Next Friday afternoon she will give a recital, assisted by Mr. Shavitch, in Liszt's "Concerto Pathétique" for two pianos.

The marriage took place before a justice of the peace, Miss Lerner giving her age as twenty-six years.

THOMAS NUNAN.

HENRIETTE WAKEFIELD

SCORES IN ROCHESTER RECITAL, Tuesday Musicales, November 16, 1915

Excerpts from Criticisms:

Henriette Wakefield Delights Audience Rochester Times, Nov. 16, 1915.

"With great personal charm, and a voice of unusual sweetness and resonance, Miss Wakefield sang with the Tuesday Musicales at the Regent Theatre yesterday.

"Miss Wakefield is absolutely without affectation and renders her songs with such earnestness and simplicity that the listener feels the sincerity of her interpretations."

Henriette Wakefield at Rochester Rochester Union, Nov. 17, 1915.

"So expectations were high and Miss Wakefield met them fully, exhibiting a magnificent voice under artistic control. In the Saint Saens number she showed fine dramatic force. In her German, French and English songs she displayed her artistry, and in Harriet Ware's Hindu 'Slumber Song' and the 'Cradle Song' by Lola Worrell she demonstrated her ability to sing lullabies."

Rochester Post Express.

"In a program covering various styles in Italian, French, German and English, Miss Wakefield charmed a large audience. Her voice is a beautiful one throughout its whole range and is managed with delightful art. It is singularly even in volume and beautiful in tone quality. Her diction in all the songs was remarkably distinct and she sang with finish and an interpretative skill that was always nicely adjusted to the requirements."

Engaged as

Soloist with NEW YORK ORATORIO SOCIETY, "Messiah," at Carnegie Hall, December 28 and 30—Soloist with LIEDERKRANZ SOCIETY of New York, Dec. 5—Soloist with ENGLEWOOD CHORAL SOCIETY, February 1

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A TRIBUTE FROM HARRY LAUDER

MARIE MORRISEY, THE POPULAR CONTRALTO, WAS ONE OF THE SOLOISTS AT THE BRITISH ISLES RED CROSS BENEFIT AT THE AMSTERDAM OPERA HOUSE, NEW YORK CITY, ON THE EVENING OF NOVEMBER 12. AT THE CLOSE OF HER FIRST GROUP OF SONGS THE APPLAUSE WAS SO TREMENDOUS THAT HARRY LAUDER, WHO WAS BILLED TO APPEAR AFTER MISS MORRISEY, THINKING THAT HER SHARE OF THE PROGRAM WAS AT AN END, LED HIS BAG-PIPERS ON THE STAGE. WHEN HE DISCOVERED THAT MISS MORRISEY HAD ONLY SUNG HER FIRST GROUP, HE APOLOGIZED PROFUSELY AND REMARKED TO THE AUDIENCE THAT SUCH APPLAUSE USUALLY COMES WHEN AN ARTIST HAS FINISHED A PROGRAM, BUT NEVER HAD HE HEARD SUCH A BURST OF APPROVAL OF A SINGER'S WORK BEFORE THE PROGRAM WAS FINISHED.

Management

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AMERICANS LEND NEW STRENGTH TO CHICAGO'S OPERA

[Continued from page 1]

out every nuance in the score, and was of great assistance to the singers. An innovation, in that the Vorspiel began promptly at 7.45 and that no one was admitted after it had started, was most gratifying to real music-lovers.

There was much enthusiasm throughout the evening, and Mr. Pollak joined the leading artists in appearing on the stage for numerous curtain calls.

Mme. Edvina as "Louise"

Without Mary Garden in the title rôle Charpentier's music drama, "Louise," which was the second operatic offering of the season, was unfamiliar to Chicagoans, and therefore great interest was manifested in the production of this work with Louise Edvina as the Parisian sewing girl.

That we had formed a vivid picture of Louise as limned by Miss Garden was certain, and her portrayal remained impressed in our minds as one exuberant of feeling, fascinating and carefully wrought as to detail. Occasionally the Garden interpretation was vocally uninspiring, while, on the other hand, it would be hard to find a singer who could equal Mme. Edvina in the purely musical interpretation. Also she adds a naïve girlish air to her delineation. Her voice is one of rare beauty and charm, and never has the "Depuis le Jour" been sung here with finer vocalization and sweeter

characterization. Her Chicago début must be classed as eminently successful.

The *Julien* of Charles Dalmorès was on its former high artistic plane; the *Father* of Hector Dufranne, made famous through many excellent repetitions, was again enjoyed, and the *Mother* of Jeanne Maubourg, though perhaps a little under the standard of the one sung by Mme. Berat, was also worthy. In the other forty-odd smaller rôles we need mention the commendable singing of Dua and Sharlow and the old clothes vendor of Daddi. Charlier conducted the performance, and without any particular effort gave a richly colored and expressive reading of the score.

Though the settings were not new they were good, and the chorus and ballet acquitted themselves creditably.

The Revival of "Werther"

Massenet's setting of Goethe's "Werther" was brought forth last Thursday evening after having lain dormant for more than twenty years in Chicago. It had last been heard here in 1894 with Jean de Reszke in the title rôle.

To say that in Lucien Muratore we had an interpreter of this rôle who can stand beside the older tenor is not making an exaggerated statement, and if the revival served no other purpose it gave him a fine opportunity to disclose not only his remarkable vocal abilities, which are at their very highest artistic point, but also to display a dominating stage personality. It is not for his vocal accomplishments alone that Muratore deserves especial notice. He is finely endowed with intellectual as well as artistic qualities, and he studies his rôles with great care and fidelity. He scored a great triumph, and throughout the evening was the particular star of the cast.

Conchita Supervia (pronounced with the accent on the penultimate syllable) made her début as *Charlotte* and brought forth a voice which is handled admirably, which has carrying power and which, though not large in volume, has a fresh youthful quality pleasant to hear. She is a most comely young woman, and in an opera where her opportunities are greater will no doubt make a much more impressive appearance. She did, however, share considerably in the success of the evening.

The other parts of the opera are of such minor importance as *Albert*, the husband of *Charlotte*, sung with his usual talent by Dufranne; the father of *Charlotte*, ably portrayed by Nicolay, and *Sophia*, a young sister, sung in charming, ingenuous manner by Myrna Sharlow, an American, who made a decided success in her solo in the second act.

In Rodolfo Ferrari, Maestro Campanini discovered another able and gifted orchestral director who has the talent for producing musical effects of surpassing beauty and who has a temperamental nature which carries its effect not only with his orchestral forces but also with the singers. The performance was in every respect worthy of the opera.

Mme. Melba in "Bohème"

Nellie Melba is a name which the operatic impresario can still conjure with, and not less can this great operatic star conjure with her extraordinary voice. She was heard in an "extra" performance last Friday evening in Puccini's "La Bohème" and again enthralled a large audience by the wonderful brilliance of her singing, by the pure, limpid beauty of her tones and by the subtlety of her dramatic representation of *Mimi*. These traits were never better exploited than at this performance.

Amedeo Bassi's conception of the rôle of *Rodolfo* is also familiar to Chicago opera lovers. He sang the music again with warmth and with tonal opulence.

Irene Pavlowska, a young singer who has but recently graduated from the light opera stage, when she was last heard in a Savage production of "Sari," gave to the rôle of *Musetta* a distinct charm and a certain individuality which made her at once a favorite. She sang with no little vocal skill and acted with vivacity and sprightliness. She made a very successful début.

Mario Ancona, as *Marcello*, was excellent, and Marcel Journet created a sensation with his singing of the music of *Colline*. Daddi, Trevisan, Federici and Dua completed the cast.

Mr. Ferrari conducted and gave to the music that sweep and flow characteristic of the Italian operatic school of the day.

Muratore and Beriza in "Monna Vanna"

In Fevrier's "Monna Vanna," produced at the Saturday matinée, Chicagoans had the unusual experience of seeing and hearing Muratore and his former wife, Marguerite Beriza, singing "opposite" each other, as the stage expression is, in the same opera. As is well known, the

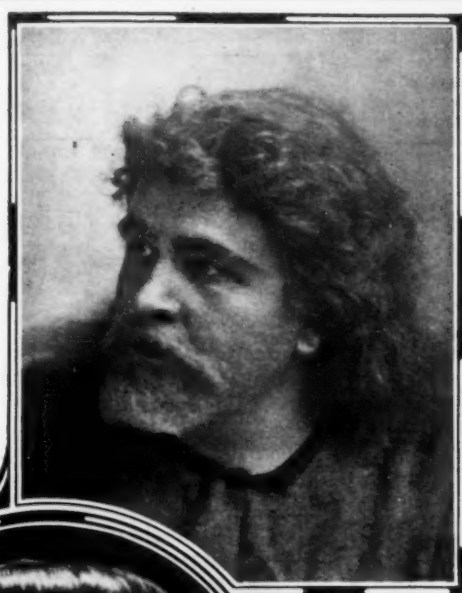


Photo
Moffett Studio



Photo by Matzner

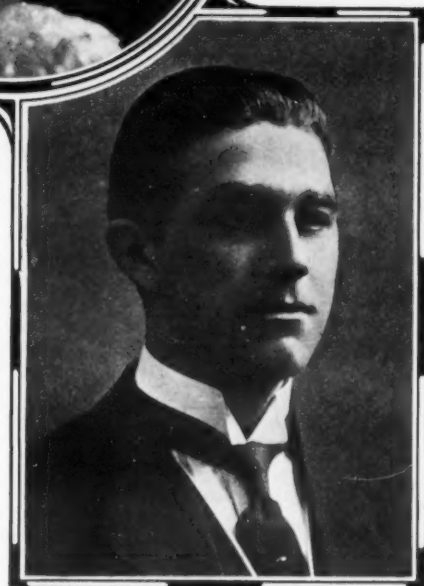


Photo Dover Street Studios

Singers Who Made Their First Appearance with the Chicago Opera Company Last Week. Above, Left, Graham Marr as "Melot" in "Tristan und Isolde" and Francis MacLennan as "Tristan." In the Circle, Frances Ingram, Who Made Her Début in "La Gioconda." Below, Left, Conchita Supervia, the Company's New Spanish Soprano, and James Goddard, Basso, Who Sang "King Mark" in "Tristan." All are Americans, excepting Señorita Supervia

dramatic action of this French work, founded on a story by Maeterlinck, far outweighs in importance its musical setting.

Muratore, as *Prinziville*, repeated his realistic and masterful impersonation of a couple of seasons ago, again obtaining a remarkable success with his singing and also with his consummately fine acting.

The trying position of making love to his ex-wife, while in one of the boxes his present spouse, Cavalieri, witnessed every move on the stage, was tactfully accomplished by him and Mme. Beriza, who made her first appearance in Chicago on this occasion. She is a soprano of the statuesque type, and though this opera afforded her but limited opportunities for vocal exploitation, she displayed commendable gifts.

Belgian Baritone's Début

Marcel Maguenat, the new Belgian baritone, accomplished his American début at this performance in the rôle of *Guido*, and disclosed a voice of fine texture, finished style and authority. Even with all these attributes of excellence he could not make the first act move with any degree of celerity, for it is particularly dull in action. Journet, as the father, and Dore, Dua and Nicolay completed the cast.

Director Campanini conducted the performance admirably. The scenery of Urban and the general stage effects, as in former presentations, were picturesque and tasteful.

Miss Macbeth as "Lucia"

The first of the popular-priced opera performances was given Saturday evening, when "Lucia" was presented in

Italian, with Florence Macbeth in the title rôle, under the direction of Attilio Parelli.

Miss Macbeth has improved her singing of the music of the ill-fated Bride of Lammermoor, the "mad scene" being performed with technical proficiency. She has a brilliant, flexible voice, and uses it with much skill.

In the selection of the tenor for the rôle of *Edgardo* the choice fell upon a Greek singer, Costas Moreas, who made his operatic début in this part, and who was found hardly ready to undertake such a rôle. He gave evidence of the possession of a voice of power and of considerable range, but his methods are faulty. Perhaps with further study he may achieve better results.

The other rôles were assumed by some of the lesser lights of the company, though in *Alice*, as sung by Hazel Eden, we heard a Chicago singer who displayed a voice of attractive qualities and well handled. In the Sextet, nearly upset by the tenor, the baritone, Frederici, who sang the rôle of *Ashton*, saved an uncomfortable situation.

Mr. Parelli handled the orchestra and the entire production with practised discretion.

MAURICE ROSENFELD.

NEW YORK RECITAL REVIEWS

Reviews of recitals given in New York this week by Winifred Christie, Herbert Witherspoon, Christine Miller, Dr. William C. Carl and the Margulies Trio, will appear in "Musical America" next week.

MABEL RIEGELMAN

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The Sherwood Music School has established a branch in Fairmont, W. Va. Iva Ginkel is the director.

A delightful informal musicale was held last week at the residence of Felix Garziglia in Washington, D. C.

Herbert Foster Sprague, the noted organist of Toledo, Ohio, opened a new organ at the Presbyterian Church in Napoleon, Ohio, on Nov. 4.

An event of musical interest in Perth Amboy, N. J., was the song recital by Daisy Cantrell Polk, soprano, given Nov. 15, for the Woman's Club of that city.

In addition to her operatic work, Mabel Riegelman is at present filling a series of concert engagements in Texas, reports of which tell of her splendid success.

John L. Tomney, leader of the orchestra of the Majestic Theater, Harrisburg, Pa., and Margaret Silvis, of Reading, were married recently at Harrisburg.

André Tridon gave a talk on Chopin, Nov. 23, under the auspices of the Musical Art Club of New York. The lecture was illustrated by extracts from Chopin's works played by Arthur Sosno.

Mackenzie Gordon, the San Francisco tenor, has returned from New York. He went East to make records of "Drink to Me Only with Thine Eyes" and "Loch Lomond" for the Columbia phonograph.

Ruth Lloyd, Grace Goddard, Frederick Shipman and Maurice Wallen gave a concert at Congregational Church House, Willimantic, Conn., on Nov. 10. The accompanist was Henry E. Binander.

Stanley Deacon, baritone and member of the faculty of the Chicago Musical College, has been made director of vocal music at Hope College, Holland, Mich., and will give one day each week to the work in Holland.

L. Myrtle Wright has been appointed to the teaching staff of the Toronto Conservatory of Music. Miss Wright had the highest standing in the senior grade last year, carrying off the Heintzman scholarship in June last.

The West Virginia University Cadet Band gave a stirring concert in Morgantown, W. Va., on Nov. 9. The assisting artists were Olive Wambaugh, violinist; Lena Palmer, pianist; E. J. Horner, cornetist, and M. T. Brunetti, baritone.

A string orchestra was lately organized in Bluefield, W. Va., by F. S. North, C. Eric Bishop, Charles Rudder, C. M. Davis, A. J. Graham, W. R. Dodd, Joseph Friedman, C. L. Smith, H. Bennett, P. J. Popp, W. E. Smith and P. M. Carey.

The Lotus Quartet of Boston gave an enjoyable recital on Nov. 9 at the Vocational School of New London, Conn. Its personnel is as follows: Robert Martin, William Hicks, tenors; Nelson Raymond, baritone, and Frank Connell, basso.

A recent recital given by the faculty of the school of music, University of Illinois, Urbana, in Morrow Hall, brought a program by Mabelle G. Wright, pianist; Heber D. Nasmyth, baritone; Edson W. Morphy, violinist, and Edna A. Treat, pianist.

Beulah Chambers, pianist, offered in recital recently at Washington a rising pianist in the person of Stella Lipman, who played with thorough appreciation of the compositions at hand. Lucy Brickenstein was the accompanist for Flora McGill Keefer, soprano.

A recent concert at the Library of Congress took the form of a piano recital in which the works of Beethoven predominated. Those taking part were Threasa Pittier, Constance Finckel,

Frances Finckel, Ethel Coffin, Morton Gittelman and Mme. Marie von Unschuld.

Piano pupils of Grace Mundorf, York, Pa., gave a pleasing recital last week at the home of Miss Mundorf. Miss Mundorf studied theory and technique under Emanuel Wad, the Danish pianist, and Gustave Strube, of Baltimore.

The Smith-Spring-Holmes Orchestra Quintet gave an entertaining concert in the Presbyterian Church of Wellsburg, W. Va., lately. The personnel is as follows: Clay Smith, G. E. Holmes, Coyle May Spring, Lotus F. Spring and Alma Forsythe. Each proved unusually versatile.

Fairmont (W. Va.), musical devotees were treated to a concert by the choir of West Virginia University, under the direction of Louis Black, on Nov. 16. The soloists were Eleanor Brock, Lillian Garrison, Mary Coleman, Mrs. Edna Leyman-Morris, Clyde Beckett and Jack Abbott.

A recital was given recently by Elsa Hirschberg Lyon, of Newark, Ohio, under the direction of Jennie Blinn at the First Baptist Church, Topeka, Kan. The Minerva Music Club was entertained recently by Miss Morton Albaugh and Mrs. C. D. Wellman. Members of the club played and sang several selections.

The first anniversary of the Albany Männerchor was celebrated, Nov. 14. The society was formed by the consolidation of the Eintracht Singing Society and Männerchor Quartet, both fifty years old. The chorus sang several German selections with incidental solos by Fritz Erhardt, Herman Picard, Adolph Meyer and Franz Franke.

The Euterpean Fraternity of Huntington, W. Va., met on Nov. 12, in the First Presbyterian Church. Wagner, Shakespeare and Rubens were discussed. President C. E. Haworth presided. Active participants were Helen B. Harvey, Hilda Froelich, Mrs. F. H. Brennan, Mrs. L. J. Corbly, Alfred Wiley, Mrs. E. J. King and Robert L. Archer.

Viva Faye Richardson was the principal artist at the musicale given on Nov. 8 at the Lawn Club, under the auspices of the New Haven Woman's Club. She is a graduate of the New England Conservatory of Music and a pianist of considerable promise. The other artists were Matthew J. Mueller, violinist, and John W. Wetzel, of the Yale faculty, reader.

Meyer Gorodetzer, well known in Philadelphia as a violinist of artistic qualifications, and as conductor of the Beethoven Symphony Orchestra, was the soloist at an orchestral concert at the Bellevue-Stratford, Sunday evening, Nov. 7, winning deserved applause for his interpretation of a Nocturne by Chopin-Sarasate, and Praeludium and Allegro, Pugnani-Kreisler.

A fine gathering of the Wednesday afternoon Musical Club of Bridgeport, Conn., on Nov. 10, enlisted the solo services of the following musicians: Jennie M. Hawley, Dorothy May Wall, Mrs. Eleanor L. Powell, Mrs. Alexander Howell, Helen Smith, Miss S. Blackstone, Bertha Wagner, Mr. Patuzzi, Alice E. Smith and Mr. Dieringer.

At the regular monthly meeting of the Chopin Club, Providence, R. I., MacDowell's Concerto in A Minor was played by Edith L. Thornton, at the piano, with instrumental support by Mrs. Vera Decker-Pond, Louise Cameron, Mrs. Jacob Kelley, Florence Whitney and Annie Whelan. Other able participants were Mrs. Ethel Dobson-Sayles and Mme. Bertha Roy.

At a recent meeting of Crescendo Club of Atlantic City held with Mrs. D. B. Edwards as leader, the subject was "Norway and Viking Kings." Interpretations were given by Mrs. L. Dow Bal-

liett, Mrs. W. B. Stewart, Mrs. E. B. Cooper, Mary Hallahan and Mrs. Walter Brick. Vocal soloists were Henrietta Jesselson, Edna Baier and Mrs. Edna Irene Cale, and Evelyn Lyson was piano soloist.

The Meriden (Conn.) Musical Association had a "get-together" musicale on Nov. 10, at which the following officers were elected: Mrs. Alfred Boylen, president; Julius Neumann, vice-president; Mrs. Howard Chalker, secretary, and Frank Hill, treasurer. At this concert were heard Madeline Hall, pianist; Lillian Wainwright, soprano; George Samson, violinist, and Wells Rockwell, baritone.

The Matinée Musical Club, one of the most representative musical organizations in York, Pa., met recently at the home of Mrs. Andreas Bosshardt. Those who took part in the program were Ruby Wiest, Emma Bosshardt, Elizabeth Reed, May Brodbeck, Irene Myers, Grace Mundorf and Frances Greenwalt. Ruby Wiest read interesting papers on the life of the composers, Nicodé, d'Albert and Moszkowski.

At Trinity Methodist Church, New Albany, Ind., a joint recital was given on Nov. 14 by Ruth Willis Browne, organist, and Ruth Shrader, violinist. These young artists gave a fine program, made up of the works of Rachmaninoff, Mendelssohn, Kreisler, Guilmant, Bach, Schubert, Remenyi, Frysinger and Ferata. Despite miserable weather conditions the audience was of good size and manifested much interest.

The Ladies' Music Club of Topeka, Kan., attended a recent concert at Bethany College. The program consisted of vocal and instrumental selections given by music instructors in Bethany and Washburn colleges and by several Topeka women. Those who took part were Mrs. Charles Wolff, Hazel Wing, Mrs. C. B. Crosby, Gladys Gaw, Emma Rempfer, Nell Keuns, Mrs. Arza Clark and Mrs. Charles Kleinhaus.

Christina M. Keeley, a pupil of Ida Hjerleid-Shelley, made an excellent impression in a piano recital given recently at Sherman Clay Recital Hall, Stockton, Cal. This was the last recital given by Miss Shelley's pupils in Stockton; she is at present located in Sacramento. In the latter place she took over the class left by Mary C. Barrett. Miss Barrett has taken up residence and duties in San Francisco.

Members of the Hultman-McQuaid Orchestra of Worcester, Mass., recently gave an informal reception at the conservatory. Music was furnished by Grant E. Gay's orchestra. Mrs. Frank W. Chaffin contributed to the program. Members of All Saints Musical Club of Worcester were recently entertained by Ruth Dana. The program was arranged by Mrs. W. Irving Clark, Jr., Lucy S. Bill and Gwendolin Albee.

At the fourth regular meeting of the newly organized Musicians' Study Club of Montclair, a paper on "The Origin of Music" was read by Wilbur Follett Unger, the musical director and organizer of the club. Two songs were exquisitely sung by Mildred O. Jacobus, the young soprano, admirably accompanied by Jeanette Jacobus. Enjoyable piano solos were played by Charles Roy Castner.

The Music Appreciation Club of Portland, Ore., devoted its latest meeting, of which Isa E. Botten had charge, to "Lucia di Lammermoor." Eileen Yerex sang the "Regnava nel Silenzio" and "Quando rapita." Ernest Hjelm assisted with violin numbers and several talking machine records were given. The club was formed under the leadership of Miss L. E. Bailey. Italian and German operas will make up the programs for this year.

Weber's "Jubilee Cantata" was given recently at Union Church, Worcester, Mass., by the choral society, under the direction of J. Vernon Butler. Maun-der's harvest cantata, "A Song of Thanksgiving," was sung at Trinity Church. John T. Russell conducted, with Louis E. Mason at the organ. The soloists were F. Edna Squires, soprano; Caroline M. Foster, contralto; Walter Irvine, tenor, and Arthur W. Carlson, bass.

The Choral Union of the Memorial Baptist Church of Albany, N. Y., gave a recent musicale, in which those who took part were Henry Reohr, violinist; Edward Bulnes and Harry Rosser, ten-

ors; Lyra Waterhouse and Mrs. J. S. Bartlett, altos; Pearl Sharpe, pianist; John Charles, basso; Elizabeth Lawton, soprano. A piano duet was played by Professor and Mrs. C. Bernard Vandenberg, and there was singing by the chorus.

The Gaston Avenue Oratorio Society of Dallas, Tex., Mrs. J. H. Cassidy, director, sang the "Song of Thanksgiving," by Maun-der, on Nov. 7, assisted by the Gaston Avenue Quartet, composed of Mrs. R. H. Morten, Mrs. Harry Ard, Walter Emerson and M. W. Powers. This is a new organization formed to study oratorios and cantatas. Its first presentation was a credit to the director, Mrs. Cassidy, who is organist of the Gaston Avenue Church.

'Cello students of Charles Duncan Raff, of Portland, Ore., gave an interesting recital on Nov. 5. Soloists were Esther Wuest, J. J. Egr, O. F. Zumsteg, G. L. Francis, W. A. Sieberts and Lawrence Toenjes. Mrs. Beatrice Hidden Eichenlaub was the accompanist. On Nov. 6 David P. Nason presented a class of violin pupils at the same place. Other recitals of the week were given by pupils of Mrs. Ethel Barksdale Warner, Mrs. A. E. Gardner and Mrs. M. T. Carty.

The last pupils' monthly concert of the Liszt School of Music, Dr. and Mrs. James M. Tracy, directors, was held in Lincoln Street, Denver, Col., and enlisted the aid of the following soloists: Mrs. Etta Floegel, Paul Harrington and May O'Neill. The pupils heard were Mrs. Minnie Wood, Mary G. McKeehan, Jeanette Ganz, Sadye Isaacson, Florence Galbraith, Bina Tracy, Bernice Isaacson, Alice McSurgan, Dorothy Zabeler, Arloa Ozburn, Ethel Anderson, Josephine Isaacson, Doris Button, Marion Strader, Pauline Jones and Mollie Judelovitz.

Mrs. Shubel F. Kelly was in charge of the last meeting of the Monday Musical Club of Albany, N. Y. Mrs. J. W. Pattison read a paper on symphonic music, with special attention to the works of Dvorak and Tchaikowsky. Illustrations were given by Esther D. Keneston and Mrs. Walter Booth in a piano duet; Mrs. Wendell K. Milks and Augusta Green, sopranos; Mrs. Frederick W. Kerner, contralto; Mrs. Peter Schmidt, violinist; Florence Page and Elsie Van Guysling, pianists, and Verna Fowler and Mrs. Walter Flansburg, in a vocal duet.

Several important changes have been made in the church choirs of Portland, Ore. Harold Hurlbut goes to the First Baptist Church as director and tenor soloist, other members of the quartet being Mrs. Eva Wells Abbett, Mrs. Virginia Hutchinson and Henry Scougal, with Nellie Kennedy, organist. At the First Methodist Church, Norman A. Hoose will be the tenor, Hartridge G. Whipp, baritone, and Gladys E. Morgan, organist, filling the positions left vacant by the resignations of Warren Ervin, John Claire Monteith and Edward Krause.

The members of the girls' choir of Trinity Lutheran Church, York, Pa., met last week at the home of Edith V. Bowersox, organist, and elected the following officers: President, Marie Spatz; vice-president, Martha Wertz; secretary, Kathryn Strayer; treasurer, Verna Bush, and director, Edith V. Bowersox. The following are the members of the choir: Margaret Spahr, Dorothy Schaffer, Helen Schaale, Florence Gribbin, Pauline Landis, Margaret Swartz, Elizabeth Workmen, Evelyn Little, Marie Spatz, Kathryn Swartz, Evelyn Schaale, Phyllis Cowland, Kathryn Strayer, Edith Herman, Verna Bush, Martha Wertz, Margaret Harlacker, Evelyn Gribbin, Margaret Herman, Kathryn Landis and Kathryn Harlacker.

Ada Emily Sandel, assisted by Jewell Carey, soprano, was presented by the Dallas Organists' Association in recital at Grace Methodist Church, that city, on Nov. 8. Miss Sandel has been organist of that church for about five years. On the evening of Nov. 9 a concert program prepared by David E. Grove, Jr., organist of Scottish Rite Cathedral and St. Matthew's Cathedral, Dallas, was given in a highly satisfactory manner for the benefit of visitors attending the Southern medical convention. A musicale was given at the Dallas Country Club for the visitors and was in charge of Mrs. R. W. Baird. The following local artists were on the program: Bama Bishop Long, soprano; Boris Grant, pianist; Walter J. Fried, violinist; Harold Kellog, baritone, and Harriet Bacon MacDonald, accompanist.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aab, Edith.—Hartford, Conn., Jan. 16.
 Alcock, Merle.—New York City, Dec. 17, 19.
 Allen, Leonora.—Minneapolis, Dec. 5.
 Althouse, Paul.—Lancaster, Pa., Nov. 29.
 Baker, Martha Atwood.—Boston, Dec. 2; Brookline, Mass., Dec. 5; Gloucester, Mass., Dec. 9; Hyde Park, Mass., Dec. 15.
 Bensel, Caryl.—Glen Ridge, N. J., Dec. 3; New York, Jan. 8.
 Biggs, Richard Keyes.—Brooklyn (Boys' High School), Nov. 28, Dec. 5, 12.
 Bispham, David.—Nebraska City, Neb., Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevideo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.
 Bottero, Mme.—Boston, Dec. 17.
 Brenner, Orina E.—North Adams, Dec. 6; Andover, Mass., Dec. 7; Craftsbury, Vt., Dec. 8; Richmond, Me., Dec. 17; Lowell, Vt., Dec. 18; Warren, Mass., Dec. 20.
 Bulkley, Seymour.—New York (Æolian Hall), Dec. 2.
 Cadman, Charles Wakefield.—New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Mich., Dec. 4; 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.
 Campbell, John.—Chicago (Apollo Club), Messiah, two performances, Dec. 23 and 27.
 Campbell, Craig.—New York (Æolian Hall), Nov. 27.
 Carl, Dr. William C.—Organ concerts at First Presbyterian Church, Fifth Avenue and Twelfth Street, Monday evenings, Nov. 29; Dec. 6.
 Caslova, Marie.—Hannibal, Mo., Nov. 27; New York (Æolian Hall), Dec. 15; New Bedford, Mass., Dec. 22.
 Case, Anna.—Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; Buffalo, Dec. 15; Dayton, Ohio, Dec. 17.
 Chilson-Ohrman, Mme.—Nashville, Tenn., Dec. 3; Chicago, Dec. 6.
 Coman, Kathleen.—Nebraska City, Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevideo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.
 Connell, Horatio.—Princeton University, Dec. 3; Dobbs Ferry, N. Y., Dec. 9; Yale University, Dec. 13; Harvard University, Dec. 16.
 Copeland, George.—Brooklyn, N. Y., Nov. 28; New York (Æolian Hall), Dec. 8.
 Cornell, Louis.—New York (Æolian Hall), Nov. 29.
 Cox, Calvin.—Brooklyn, N. Y., Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.
 Craft, Marcella.—New York, Nov. 28; Boston, Nov. 29; Pittsburgh, Dec. 1; Sewickley, Pa., Dec. 2; Dubuque, Ia., Jan. 1.
 Culp, Julia.—New York (Æolian Hall), Nov. 28.
 Czerwonky, Richard.—St. Paul, Dec. 16; Minneapolis, Dec. 17.
 Daddum, Royal.—Newark, N. J., Dec. 1; Youngstown, Ohio, Dec. 6; Mansfield, Ohio, Dec. 8; Erie, Pa., Dec. 10.
 Dale, Esther.—Huntington, N. Y. (Brooklyn Institute Branch), Nov. 30; Albany, N. Y., Dec. 2; Northampton, Mass. (Messiah at Smith College), Dec. 19; Springfield, Mass., Jan. 4; Northampton, Mass. (Smith College), Jan. 19; Hartford, Conn. (College Club), Jan. 25; Amsterdam, N. Y. (Century Club), Feb. 1.
 Deceus, Camille.—New York (Æolian Hall), Nov. 30.
 De Moss, Mary Hissem.—Montclair, N. J., Nov. 30.
 Dethier, Gaston and Edouard.—New York (Princess Theater), Dec. 5; Buffalo, Jan. 22; New York (Columbia University), Mar. 10.
 Dobson, Tom.—New York, Dec. 9.
 Dunlap, Marguerite.—New York, Dec. 18.
 Dufau, Jenny.—Hendersonville, N. C., Dec. 1; Hollins, Va., Dec. 3; Sweetbriar, Va., Dec. 4; New York City (Æolian Hall), Dec. 10; Detroit, Mich., Dec. 14; Chicago, Ill., Dec. 16, 26.
 Eberman, Amy.—Brooklyn, Nov. 28; New York, Dec. 1; Chicago, Dec. 7; Yankton, S. D., Dec. 14.
 Elman, Mischa.—New York (Carnegie Hall), Dec. 11.
 Ferguson, Bernard.—Gloucester, Mass., Dec. 5; Boston, Dec. 6; W. Roxbury, Mass., Dec. 9; Boston, Dec. 16.
 Fischer, Adelaide.—White Plains, N. Y., Nov. 28; New York (Minerva Club), Nov. 29; Westwood, N. J., Dec. 1.
 Flint, Willard.—Chicago, Dec. 17, 27.
 Friedberg, Carl.—Chicago, Ill., Nov. 28; Appleton, Wis., Nov. 30; St. Louis, Mo., Dec. 3 and 4; Lincoln, Neb., Dec. 7; Washington, D. C., Dec. 10.
 Fremstad, Olive.—St. Paul, Dec. 30; Minneapolis, Dec. 31.
 Frisch, Mme. Povla.—New York, Dec. 2 and 5; Norwich, Conn., Dec. 10; Boston, Dec. 15; New York, Jan. 4; Chicago, Jan. 18; Boston, Feb. 17; Minneapolis, Feb. 22; Buffalo, March 4; Baltimore, March 10; Hartford, March 14.
 Gabrieliowitch, Ossip.—New York (Æolian Hall), Dec. 11, 28; St. Paul, Dec. 2; Minneapolis, Dec. 3.
 Gebhard, Heinrich.—Boston, Dec. 9; Newport, Dec. 9; St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14; Framingham, Mass., Feb. 1; Lowell, Mass., Feb. 2; New Bedford, Feb. 4; Arlington, Feb. 8; Melrose, Feb. 9; Plymouth, Feb. 10; Mansfield, Feb. 14.
 Gideon, Henry.—Boston, Dec. 14; Boston, Nov. 30; Manchester, N. H., Dec. 1; Boston, Dec. 7; Dedham, Mass., Dec. 8; Brunswick, Me., Dec. 9; Boston, Dec. 14; Southbridge, Mass., Dec. 17; Brooklyn, Dec. 20; Boston, Dec. 21.
 Glenn, Wilfred.—Bloomfield, N. J., Nov. 29; New York, Dec. 5; Pittsburgh, Dec. 30; Troy, Jan. 20; Lowell, Jan. 25; Boston, Feb. 27.
 Goodson, Katharine.—New York (Æolian Hall), Dec. 2.
 Green, Marlon.—Milwaukee, Nov. 30; Chicago, Dec. 2; Bridgeport, Conn., Dec. 7; Chicago, Dec. 9; Goshen, Ind., Dec. 10; Boston, Dec. 14; Milwaukee, Dec. 28.
 Grunwaldt, Marie.—New York (Harris Theater), Nov. 29.
 Gunn, Kathryn Platt.—New York, Dec. 1; Jersey City, Dec. 5; New York, Dec. 11; Brooklyn, Nov. 18, 29 and Dec. 12.
 Hauser, Isabel.—New York (Æolian Hall), Dec. 9.
 Harris, Geo., Jr.—Buffalo, N. Y., Dec. 5; Princeton, N. J., Dec. 8; Boston, Mass., Dec. 16; Syracuse, N. Y., Jan. 2; Brooklyn, N. Y., Jan. 3.
 Harrison, Charles.—Macon, Ga., Nov. 26; Columbus, Ga., Nov. 28; Nashville, Tenn., Nov. 30; Sedalia, Mo., Dec. 2; Wichita, Kan., Dec. 5; Hays, Kan., Dec. 7; Ottawa, Kan., Dec. 8; Hopkinsville, Ky., Dec. 10.
 Hartley, Laeta.—Fall River, Dec. 6; Worcester, Dec. 7; Hartford, Dec. 13.
 Harvard, Sue.—Sharon, Pa., Dec. 4.
 Hemenway, Harriet Sterling.—Northfield, Mass., Nov. 29; Boston, Mass., Dec. 7 and 9; Randolph, Mass., Dec. 14.
 Holt, Gertrude.—New Haven, Conn., Dec. 1.
 Hubbard, Hayrah.—New York, Dec. 9; Brooklyn, Dec. 10 and Jan. 12.
 Hutcheson, Ernest.—Brooklyn, Dec. 1; New York, Dec. 4; Brooklyn, Dec. 8.
 Ivins, Ann.—Washington, D. C., Dec. 7.
 Ingram, Frances.—Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15; Chicago, Ill., Dec. 17.
 Jacobsen, Sascha.—New York (Æolian Hall), Nov. 27.
 Jolliffe, R. Norman.—Brooklyn, N. Y., Nov. 28; New York, Nov. 30, Dec. 4 and 18.
 Kaiser, Marie.—St. Louis, Nov. 27; Indianapolis, Nov. 29; Cincinnati, Dec. 3; East Orange, Dec. 5; Cleveland, Dec. 8; Pittsburgh, Dec. 10; Richmond, Dec. 11; Philadelphia, Dec. 16.
 Kreisler, Fritz.—New York (Hotel Astor), Nov. 28; New York (Carnegie Hall), Dec. 12.
 Klass, George.—Minneapolis, Nov. 28.
 Kurt, Melaine.—New York (Carnegie Hall), Nov. 28.
 Landow, Max.—New York (Lyceum Theater), Nov. 28.
 La Ross, Earle.—Easton, Pa., Dec. 2; Cleveland, Dec. 7.
 Leginska, Ethel.—Greensboro, N. C., Dec. 3; Boston, Mass., Dec. 8; West Roxbury, Mass., Dec. 9; Chicago, Dec. 12.
 London, Marlon.—New York, Nov. 28; Bronxville, Dec. 5; Brooklyn, Dec. 9.
 Lund, Charlotte.—New York (Hotel Marie Antoinette), Dec. 14.
 Malkin, Joseph.—Boston, Dec. 24, 25; Providence, R. I., Feb. 8; Washington, Feb. 15.
 Mannes, David and Clara.—New York, Dec. 6.
 McLean, Frances.—Bethlehem, Pa., Dec. 8; Easton, Pa., Dec. 9.
 McCue, Beatrice.—New York, Dec. 13.
 Melville-Lisniewska, Mme. Marguerite.—Boston, Nov. 28.
 Middletown, Arthur.—Erie, Pa., Nov. 30; Hartford, Conn., Dec. 10.
 Mertens, Alice Louise.—Syracuse, N. Y., Dec. 21.
 Miller, Christine.—Lancaster, Pa., Nov. 29; New York City, Nov. 30; Chicago, Dec. 6; Hamilton, Ohio, Dec. 7; Chicago, Dec. 23, 27.
 Miller, Reed.—New York (Recital), Dec. 8; Boston (Handel and Haydn Society), Dec. 26, 27.
 Morrisey, Marie.—Springfield, Mass., Dec. 5; Providence, R. I., Dec. 17; Pittsburgh, Pa., Dec. 30; Elizabeth, N. J., Dec. 21.
 Narelle, Marie.—Nebraska City, Nov. 27; Omaha, Nov. 29; Georgetown, Ky., Dec. 1; Montevideo, Ala., Dec. 4; Athens, Ga., Dec. 6; Birmingham, Ala., Dec. 7; Atlanta, Ga., Dec. 9; Macon, Ga., Dec. 10; Milledgeville, Ga., Dec. 11.
 Northrup, Grace.—New York (Oratorio Society), Dec. 9.
 Paderewski, Ignace.—New York (Carnegie Hall), Dec. 7.
 Parks, Elizabeth.—Hoboken, Dec. 5.
 Pilzer, Maximilian.—New York (Waldorf-Astoria), Dec. 7; New York (Carnegie Hall), N. Y. Philharmonic, Jan. 7; New York (Æolian Hall, recital), Jan. 24.
 Powell, John.—New York (Æolian Hall), Dec. 13.
 Rasely, George.—Boston, Dec. 5.
 Redfeather, Princess Tslanina.—New York City, N. Y., Nov. 30; Providence, R. I., Dec. 1; Zanesville, Ohio, Dec. 3; Pontiac, Dec. 4; 5; Benton Harbor, Mich., Dec. 6; Muncie, Ind., Dec. 8; Wichita, Kan., Dec. 10; Denver, Col., Dec. 14.
 Rio, Anita.—Buffalo, Dec. 6; Newark, Dec. 9; Syracuse, Jan. 10.
 Rogers, Francis.—New York, Dec. 14.
 Schofield, Edgar.—New York, Nov. 30; Rockville, Conn., Dec. 3; Washington, D. C., Dec. 8; Jamaica, L. I., Dec. 28; Huntington, L. I., Feb. 1; Buffalo, Feb. 29; Plymouth, Mass., April 14.
 Seydel, Irma.—St. Louis, Nov. 27.
 Schutz, Christine.—Fremont, Ohio, Dec. 7; New Wilmington, Pa., Dec. 8; Elmira, Dec. 10.
 Sharlow, Myrna.—Chicago Opera, Nov. 24 to March 1.
 Schnabel-Tollefsen, Mme.—Yonkers, N. Y., Dec. 7.
 Schwahn, Bertram.—Hoboken, Dec. 5.
 Schnitzer, Germaine.—Rochester, N. Y., Dec. 14.
 Shawe, Loyal Phillips.—Boston, Dec. 5; Whitinsville, Mass., Dec. 10; Pawtucket, R. I., Jan. 29.
 Shattuck, Arthur.—New York (Æolian Hall), Dec. 1.
 Simmons, William.—Englewood, N. J., Nov. 28; New York City, Dec. 14.
 Sorrentino, Umberto.—Chattanooga, Nov. 27; Knoxville, Nov. 30; Asheville, Dec. 2; Greensboro, Dec. 4.
 Spalding, Albert.—New York (Æolian Hall), Nov. 26.
 Spross, Charles Gilbert.—Topeka, Kan., Nov. 29; Emporia, Kan., Dec. 1; Grinnell, Iowa, Dec. 3; Dubuque, Iowa, Dec. 6; Chicago, Ill., Dec. 7; Cleveland, Ohio, Dec. 9; New York City, Dec. 11; Poughkeepsie, N.

NEW YORK CONCERT CALENDAR

November

27—Craig Campbell, song recital, afternoon, Æolian Hall.
 27—Sascha Jacobsen, violin recital, evening, Æolian Hall.
 28—Philharmonic Society, afternoon, Carnegie Hall.
 28—Symphony Society of New York, afternoon, Æolian Hall.
 29—Louis Cornell, piano recital, afternoon, Æolian Hall.
 29—Marie Grunwaldt, piano recital, afternoon, Harris Theater.
 29—Victor Wittgenstein, piano recital, evening, Æolian Hall.
 30—André Tourret and Camille Deceus, joint recital, afternoon, Æolian Hall.
 30—Flonzaley Quartet, evening, Æolian Hall.

December

1—Arthur Shattuck, piano recital, Æolian Hall, afternoon.
 2—Katharine Goodson, piano recital, Æolian Hall, afternoon.
 2—Boston Symphony Orchestra, Carnegie Hall, evening.
 2—Seymour Bulkley, song recital, Æolian Hall, evening.
 3—Symphony Society of New York, Harold Bauer, soloist, Æolian Hall, afternoon.
 3—Charles Cooper, piano recital, Æolian Hall, evening.
 3—Biltmore Musicale, Hotel Biltmore, morning, soloists—Frieda Hempel, Giovanni Martinelli, Fritz Kreisler, Hugh Allan.
 4—Philharmonic Society, Carnegie Hall, evening.
 4—Boston Symphony Orchestra, Carnegie Hall, afternoon.
 4—Ernest Hutcheson, piano recital, Æolian Hall, afternoon.
 4—Shanna Cumming and Harry Rowe Shelley, joint recital, Æolian Hall, evening.
 5—Philharmonic Society, Carnegie Hall, afternoon.
 5—Symphony Society of New York, Æolian Hall, afternoon.
 6—George Copeland, piano recital, Æolian Hall, afternoon.
 6—David and Clara Mannes, sonata recital, Æolian Hall, evening.
 7—Kneisel Quartet, Æolian Hall, evening.
 7—Nicholas Rivera, violin recital, Æolian Hall, afternoon.
 8—Oratorio Society of New York, Carnegie Hall, evening.
 8—Percy Grainger, piano recital, Æolian Hall, afternoon.
 Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.
 Starr, Evelyn.—Huntington, W. Va., Feb. 18.
 Steele, Roy.—Brooklyn, Nov. 28; Elizabeth, N. J., Dec. 5; New York City, Dec. 6; Tarrytown, Dec. 19.
 Stilwell, Marie.—Trenton, N. J., Dec. 14.
 Stoessel, Albert.—St. Louis, Dec. 14.
 Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.
 Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.
 Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.
 Tourret, André.—New York (Æolian Hall), Nov. 30.
 Van der Veer, Nevada.—New York, Dec. 8.

Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Starr, Evelyn.—Huntington, W. Va., Feb. 18.

Steele, Roy.—Brooklyn, Nov. 28; Elizabeth, N. J., Dec. 5; New York City, Dec. 6; Tarrytown, Dec. 19.

Stilwell, Marie.—Trenton, N. J., Dec. 14.

Stoessel, Albert.—St. Louis, Dec. 14.

Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

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Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.

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Van der Veer, Nevada.—New York, Dec. 8.

Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Starr, Evelyn.—Huntington, W. Va., Feb. 18.

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Stoessel, Albert.—St. Louis, Dec. 14.

Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.

Tourret, André.—New York (Æolian Hall), Nov. 30.

Van der Veer, Nevada.—New York, Dec. 8.

Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Starr, Evelyn.—Huntington, W. Va., Feb. 18.

Steele, Roy.—Brooklyn, Nov. 28; Elizabeth, N. J., Dec. 5; New York City, Dec. 6; Tarrytown, Dec. 19.

Stilwell, Marie.—Trenton, N. J., Dec. 14.

Stoessel, Albert.—St. Louis, Dec. 14.

Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.

Tourret, André.—New York (Æolian Hall), Nov. 30.

Van der Veer, Nevada.—New York, Dec. 8.

Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Starr, Evelyn.—Huntington, W. Va., Feb. 18.

Steele, Roy.—Brooklyn, Nov. 28; Elizabeth, N. J., Dec. 5; New York City, Dec. 6; Tarrytown, Dec. 19.

Stilwell, Marie.—Trenton, N. J., Dec. 14.

Stoessel, Albert.—St. Louis, Dec. 14.

Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.

Tourret, André.—New York (Æolian Hall), Nov. 30.

Van der Veer, Nevada.—New York, Dec. 8.

Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.

Starr, Evelyn.—Huntington, W. Va., Feb. 18.

Steele, Roy.—Brooklyn, Nov. 28; Elizabeth, N. J., Dec. 5; New York City, Dec. 6; Tarrytown, Dec. 19.

Stilwell, Marie.—Trenton, N. J., Dec. 14.

Stoessel, Albert.—St. Louis, Dec. 14.

Sundell, Marie.—New York, Nov. 27; New York (Oratorio Society), Dec. 8; New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.

Swain, Edwin.—Brooklyn, Nov. 28; Jamaica, L. I., Dec. 8; Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.

Szumowska, Antoinette.—Dorchester, Mass., Dec. 9; Somerville, Mass., Dec. 14.

Tourret, André.—New York (Æolian Hall), Nov. 30.

Van der Veer, Nevada.—New York, Dec. 8.

Verd, Jean.—New York, Dec. 2 and 5; Norwich, Conn., Dec. 10; Boston, Dec. 15; New York, Jan. 4; Chicago, Jan. 18; Boston, Feb. 17; Minneapolis, Feb. 22; Buffalo, March 4; Baltimore, March 10; Hartford, March 14.
 Wakefield, Henriette.—New York, Dec. 5; New York (Oratorio Society), Dec. 28-30; Englewood, Feb. 1.

Wells, John Barnes.—Norfolk, Va., Nov. 30; Dayton, Ohio, Dec. 2; Jersey City, Dec. 5; New Brunswick, N. J., Dec. 5; Metuchen, N. J., Dec. 6; New London, Conn., Dec. 7; New Brunswick, Dec. 10; Utica, N. Y., Dec. 11; Ridgewood, N. J., Dec. 12; Hackensack, N. J., Dec. 13; Garden City, L. I., Dec. 17.

Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.

Williams, Grace Bonner.—Portland, Me., Dec. 16.

Wittgenstein, Victor.—New York (Æolian Hall), Nov. 29.

Zeisler, Fannie Bloomfield.—Vinton, Iowa, Dec. 10; Hutchinson, Kan., Dec. 13; Godfrey, Ill., Dec. 15.

Orchestras, Quartets, Choruses, Etc.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Dec. 3. Soloists—Frieda Hempel, Giovanni Martinelli, Fritz Kreisler, Hugh Allan.

Boston Symphony Orchestra.—New York (Carnegie Hall), Dec. 2, 4.

Chicago Symphony Orchestra.—Chicago, Dec. 7, 9; Cleveland, Dec. 14; Milwaukee, Dec. 20; Chicago, Dec. 23, 27, 30.

Cosmopolitan Quartet.—Brooklyn, Nov. 28.

Flonzaley Quartet.—New York (Æolian Hall), Nov. 30, Jan. 25, and March 14.

Jacobs Quartet, Max.—Newark, Dec. 10; New York, Dec. 20; Brooklyn, Dec. 24; Long Branch, Feb. 18.

Kasner Quartet.—Bloomfield, N. J., Nov. 29; Allentown, Dec. 9.

Kneisel Quartet.—Brooklyn, Dec. 9, Jan. 27 and March 2; Taunton, Nov. 29; Boston, Nov. 30; New Haven, Dec. 1; Briarcliff, N. Y., Dec. 3; New York, Dec. 7; Brooklyn Institute of Arts and Sciences, Dec. 9; Glen Ridge, N. J., Dec. 10.

Manhattan Ladies' Quartet.—Brooklyn, Dec. 3; Newark, Jan. 14.

Minneapolis Symphony Orchestra.—Minneapolis, Nov. 28; Dec. 3, 5, 10, 17 and 31; St. Paul, Dec. 2, 16, 30.

New York Philharmonic Society.—Carnegie Hall, New York, Nov. 28, Dec. 4, 5.

New York Symphony Trio.—Newburg, N. Y., Nov. 29.

Oratorio Society of New York.—Carnegie Hall, New York, Dec. 8 (Bossi's Joan of Arc).

Orchestral Society of New York.—New York (Harris Theater), Dec. 12, Jan. 16; New York (Carnegie Hall), Jan. 1.

People's Symphony Orchestra.—New York (Carnegie Hall), Dec. 19.

Quartet of Ancient Instruments.—Boston, Dec. 14; Choral Art Society, Brooklyn, Dec. 20; New York (Columbia University), March 18.

Rubel Trio, Edith.—New York (Æolian Hall), Nov. 26.

San Francisco Symphony Orchestra.—San Francisco, Dec. 17, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 24, 31.

Saslavsky Quartet.—New York (Æolian Hall), Dec. 9.

St. Louis Symphony Orchestra.—St. Louis, Dec. 3, 4, 10, 11, 17, 18 and 31.

Symphony Society of New York.—New York (Æolian Hall), Nov. 28; Dec. 3, 5, 12, 17, 19; Brooklyn, Nov. 27, Dec. 11, Jan. 29, Feb. 12.

The Tuesday Salon.—New York (Sherry's), Dec. 7. Soloists—Aline Van Barentzen, Anna Fitzu, Louis Graveure.

Zoellner Quartet.—Alliance, Ohio, Nov. 29; Lawrenceville, N. J., Dec. 1; Boston, Dec. 9; Brooklyn, Dec. 12; Boston, Dec. 31; Boston, Jan. 2.

May Peterson in Wells College Recital

May Peterson, the soprano, sang last week at Wells College, Aurora, N. Y., and was enthusiastically received. Her recital was under the auspices of the Wells Philharmonic Club. Miss Peterson's program included the "Recitative and Aria" from "The Marriage of Figaro," several old Scotch and English songs, and "Les Clochettes" from "Lakmé." The German school was represented by songs of Schubert and Brahms, and the French school by the works of Debussy, Chausson and others.

New Orleans to Have Week of Opera

NEW ORLEANS, LA., Nov. 20.—The National Grand Opera Company now touring the United States, under the direction of the Music Service Bureau

of New York, by special arrangement with Klaw & Erlanger, has been booked for the Crescent Theater, for the week starting Nov. 28. The repertoire will include "Rigoletto," "Lucia di Lammermoor," "Don Pasquale," "Barber of Seville" and others. D. B. F.



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NEW JERSEY CHORAL PRIZE WON BY BORNSCHEIN

"Onowa," by Baltimore Composer and Frederic H. Martens, Receives Award of \$500 Offered by Tri-City Festival Association—Works of Carl Busch and W. Franke Harling Given Honorable Mention—All Three Compositions to Be Published and Presented on "American Night" of Festivals

THE five-hundred-dollar prize offered by the New Jersey Tri-City Music Festivals—Paterson, Newark and Jersey City—for the best choral work for mixed chorus and orchestra, written by an American citizen on an American subject, has been awarded to Franz Carl Bornschein of Baltimore, Md., whose composition "Onowa," entered under the nom-de-plume of "Honus Alit Artes" was judged the best. Carl Busch, conductor of the Kansas City Symphony Orchestra, who submitted a composition, "America," won second choice, and W. Franke Harling of Boston won third place with his work, "The Funeral of Time." All three are to be produced and published, only the first, however, winning a money prize.

Career of Mr. Bornschein

Mr. Bornschein, who was born in 1879 at Baltimore, is a son of Theodore Bornschein, under whom his first instruction was given. He entered the Peabody Conservatory of Music in 1895, as a student of violin, harmony and composition, studying with Joan C. van Hulsteijn, violin, and theory and composition with Sir Asger Hamerik, Philip Kahmer and Otis Bardwell Boise. He was given a diploma in composition in 1902, presenting a program of his original works, including a string quartet (which had been awarded the first prize (\$100) in the Peabody composition contest of 1900) groups of songs and a violin concerto, played by the composer.

Shortly after graduation Mr. Bornschein was chosen as violin instructor at the Peabody Conservatory preparatory department, and in this, his present position, has met with distinguished success. Mr. Bornschein is the director of the Junior Orchestras at the Peabody and also conducts the Baltimore Music School Settlement Orchestra. He married Hazel Knox, a professional singer, in 1907.

Won Former Prizes

In 1905 his setting of "Bedouin Love Song" came within one count in gaining the award of the prize offered by W. W. Kimball through the Chicago Madrigal Club, and in the following year his setting of Allan Cunningham's "A Wet Sheet and a Flowing Sea," was awarded the prize (\$100) in a similar competition at Chicago. In 1912 his setting of Victor Hugo's "The Djinns," for baritone,

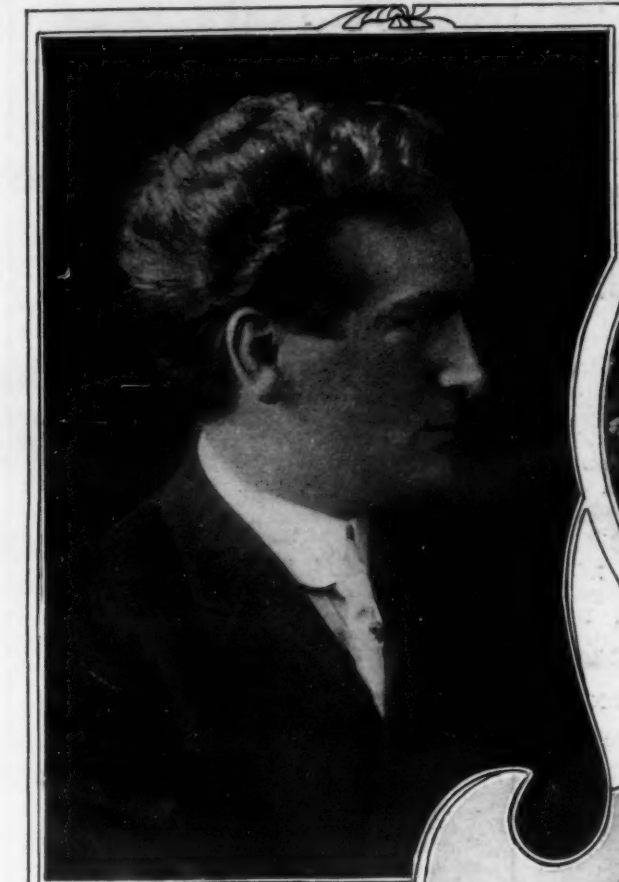


Photo by Bachrach

No. 1, Franz C. Bornschein, Whose "Onowa" Won New Jersey Choral Prize; No. 2, Mr. Bornschein's Mountain Cottage, Where the Work Was Conceived; No. 3, Carl Busch, Whose "America" Was the Second Choice; No. 4, W. Franke Harling, Whose "The Funeral of Time" Won Third Place

chorus and orchestra, was given the divided first prize in the competition held by the Mendelssohn Club, Cleveland, Ohio.

His published works include cantatas, for chorus with orchestra, part-songs, mixed choruses, violin compositions in large forms, piano pieces and songs. His manuscript compositions include symphonic poems, "The Sea God's Daughter," "A Hero's Espousal," suite for orchestra, "The Phantom Canoe," piano quintet, string quartet, sextets for strings and flute, numerous violin compositions, songs, piano pieces, etc.

Mr. Bornschein was active as music critic on the Baltimore *Evening Sun* for several seasons, and has supplied technical and other articles for leading musical journals. He has been Baltimore correspondent for *MUSICAL AMERICA* since 1913. Mr. Bornschein is connected with the editorial staff of the Ditson Edition, Arthur P. Schmidt Edition, and his revisions and enlargements of standard violin works as well as pedagogic



Photo by W. A. Hughes



text books are recognized as authoritative.

The text is by the prominent poet, Frederick H. Martens, with whom Mr. Bornschein has collaborated in former efforts.

The judges of the contest were Josef Stransky, conductor of the New York Philharmonic Orchestra; Louis Koemenich, conductor of the New York Oratorio Society, and C. Mortimer Wiske, conductor of the three New Jersey Festivals.

While only one, "Onowa," wins the \$500 prize, all three are to be published

and produced at each of the three New Jersey Music Festivals, in Paterson, on April 25; Newark, on May 1, and in Jersey City on May 9.

Noted Composers Competed

The contest which was announced last June proved an unusually attractive one and drew the attention of some of America's best known composers. Works were sent in from California, Michigan, Baltimore, Kansas City, New York, Texas, New Jersey, Boston, Colorado and numerous other States and cities.

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